# PIKSEL 2020

## THE FUTURE NARROW,

WHERE YOU DON’T WANT TO GO

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## About

Piksel is an international network and annual event for electronic art and technological freedom. Part workshop, part festival, it is organised in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of free technologies.

The development, and therefore use, of digital technology today is mainly controlled by multinational corporations. Despite the prospects of technology expanding the means of artistic expression, the commercial demands of the software industries severely limit them instead. Piksel is focusing on the Free/Libre and Open Source movement as a strategy for regaining artistic control of the technology, but also a means to bring attention to the close connections between art, politics, technology and economy.

Piksel is a member of the Pixelache network of electronic art festivals – pixelache.ac – and one of the nodes in the Production Network for Electronic Art in Norway – PNEK

More info: piksel.no
Piksel is supported by the Municipality of Bergen, Arts Council Norway and others.

## Piksel Team

Director/curator: Gisle Frøysland
Co- curator/producer: Maite Cajaraville
Design: Jenny Picket ( APO33)
Technical producer: Dale Rotherberg
Video Technician: Marcelo Riffo
Video editors: Hasan Abbas , Hamilton Mestizo
Assistants: David Farias, Solange Saballos.
Photographer: Martin E. Koch
Streaming: Gisle Frøysland, Marcelo Riffo, Hamilton Mestizo
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## Partners

Piksel20 is supported by the Municipality of Bergen, Arts Council Norway, Vestland fylkeskommune, APO33 and TransPiksel Abya Yala. Piksel20 collaborates with Lydgalleriet, Altgårbra, BIT Teatergarasjen, TWA and Borealis.

BERGEN KOMMUNE
Støtta av Kulturrådet
Statens kunstnarstipend
Vestland fylkeskommune
APO-33
asimtria.org
PIKSEL.NO

# PIKSEL 20

The future narrow, where you don’t want to GO.

**The 18th edition of the Piksel Festival for Electronic Art and Free Technologies, November 19-21 2020 in Bergen (NO)**

We are proud to be presenting more than 85 local and international artists in this edition. Works challenging the pandemic times, where artists have explored strategies to overcome frustration. Projects made in the Quarantine 10 residencies produced by Piksel to be able to bring some artists to the city whilst they have some time to be together and create under better conditions. Manifestations of the power of the networks: the cultural Nordnes, a collaboration among the cultural organizations in the Nordnes neighborhood in Bergen, the TransPiksel Abya Yala artists network from South America, and APO33 from France. The virtual space Piksel Cyber Salon, where we can meet with our avatars and see the festival exhibition. And at last, we rely on the power of the hybridization through 2 Piksel TV channels: Pikselfliks, presenting the astonishing video program and Pikselfliks LIVE, following the online program of concerts, artists presentations, workshops, interviews, and a 72 hours live AV performance.

**Piksel Festival highlights** 🌏🌎🌍

✺ 87 artists presenting 67 projects, 10 artists presentations, 4 online workshops, 18 live concerts, 6 online venues.
✺ 4 Quarantine residencies happening in Bergen from 8th to 19th of November.
✺ A 3D game made in and about Bergen developed during one of the QUARANTINE 10 residencies with the emotional texts contributions from Bergen citizens.
✺ DIME ENSEMBLE, a Live AV performance from Nantes (FR) going on during the 3 festival days.
✺ Piksel Cyber Salon, a virtual salon where people can engage in the concerts, artists presentations, workshops and the virtual exhibition with 53 artistic projects.
✺ Pikselfliks, a 12 hours at day video channel with the creations of 9 artists. 3 hours video art continued.
✺ Pikselfliks LIVE, 14 hours live channel with artists interviews, live concerts from all over the world, artists presentations and workshops!
✺ In Real Life exhibition at Studio 207 and Lygalleriet from 19th to 22nd of November.

**Piksel 20. The future narrow, where you don’t want to go.**

**But wait...there's more?**

2020 is the year of the strategies, where the goal is how to escape the situation. The question is to which new situation to escape? Alesandro Pisano points out the “Rural Futurism” as a possible strategy to explore. “Rural futurism” addresses the complex dynamics between rural territory and urban space through technoculture, encompassing a range of issues such as “generation” and “time” within local communities (depopulation, movement, resilience, and cultural heritage) and the peculiar geophysical characteristics of the place (remoteness, wind, energy, infrastructure and/or lack thereof ).

The phrase 'Think Global, Act Local', first used in the context of environmental challenges, appears as another possible strategy to follow. The GLOCAL term seems now to get a new meaning. Artists, cultural workers, organizations, museums, and now millions of people are working from their homes to keep their activities alive using the world wide web as a local space of exchange.
Pisano, together with Beatrice Ferrara, has written a Manifesto of Rural Futurism. He states that "it’s clear that in the Anthropocene, in the era of conflicting coexistences, it doesn’t make much sense to raise the question of the distinction between urban and rural dimensions in a topographical, geographical or territorial sense.

Making parallelepiped analogies, we believe we can translate Pisano's ideas to the online and offline spaces and the local and international arenas. The "Rural futurism" aims that "Rurality" today cannot be seen merely as a geographical space; rather, it has to be seen as an expression of “positionality”, in terms of an actual political position.

Piksel20. The future narrow, suggest that the "online" can not be seen as a tool but as an agora, and the local can not be seen as the contrary of global. We expand the concept of "rurality" to contextualize the peripheral, the suburbia from where to create new narratives of resistance.

We appropriate and hack Alesandro Pisano's words: We need to understand rural/online/local areas as complex spaces actively immersed in the dynamism of encounters, flows and fluxes of contemporary geographies, and critically question modern discourses of capitalism and metropolitanism in which rural/online/local territories are marginalized and considered as doomed to oblivion.

The festival has been exploring these different strategies and we are presenting Piksel 20. The future narrow, as the result of this ongoing search.

**Piksel 20 The future narrow, where you don’t want to go.**

*** This text contains extracts of the interview "The Manifesto of Rural Futurism" to Alesandro Pisano, published on February 3, 2020, by Régine Debatty at the online art magazine We Make Money Not Art; It is based in the "Rural Futurism Manifesto" written by Alesandro Pisano and Beatrice Ferrara.*

🔗 https://we-make-money-not-art.com/the-manifesto-of-rural-futurism/
🔗 https://www.ruralfuturism.com/
🔗 https://www.leandropisano.it/en/
🔗 http://www.liminaria.org/en/people/beatrice-ferrara/

# SCHEDULE

### 12 NOVEMBER

**@Sjøfartsmonumentet**

PikselAllmenningen in collaboration with BIT Teatergarasjen

**19:00 – 20:00 PikselAllmenningen** is where the Piksel20. The future narrow, goes to the streets of Bergen. With an impressive mobile projector, Piksel brings the festival to the people. During the 3 days of the festival, concerts, audiovisuals cuts, interviews, workshops, and presentations, the KOPF Kino will be our ally in the city.

### 19 NOVEMBER TO 3 DECEMBER

**Exhibition @Studio 207**

Alexandra Cardenas and Camilla Vatne Barrat-Due, Gossamer Fog, The Office of Life + Art (OLA), The Center for Genomic Gastronomy & CoClimate, Malte Steiner, Ivan Iovine, KAIRUS Kronman/Zingerle, Jaime Lobato, Michele Seffino, Fabian Kühfuß, Ben Grosser, Raquel Meyers, Bioni Samp, Paola Torres Núñez del Prado, Jean-Michel Rolland, Tivon Rice, Francesc Martí, Julian Scordato.

### 16 NOVEMBER

**NORDNES Network:** MONDAY

17-19 – TWA collaboration

### 19 - 21 NOVEMBER

**Exhibition @Lydgalleriet**

Dime Ensemble, Jenny Pickett, Robin Plastre, Julien Héraud, Chloé Malaise, Julien Ottavi, Jaime Lobato

### 19 NOVEMBER

**18:00 – 18:30**

**Festival opening and presentation**

**18:00 - 24:00 @Piksel Cyber Salon and @Pikselfliks**

Piksel 20 Video program

**18:00-22:00 @Kunsthall Facad PikselAllmenningen**

▶ Piksel20 program + TWA performance from **19:00 to 19:45.**

### 19 NOVEMBER TO 3 DECEMBER

**Exhibition @Piksel Cyber Salon**

Gaël Tissot, Chelidon Frame, Olivier Evrard, André Damião, Maria Varela, Nathan Matteson, Nicholas Kersulis, The Center for Genomic Gastronomy & CoClimate, Malte Steiner, Ivan Iovine, KAIRUS Kronman/Zingerle, Helena Nikonole, Nikita Prudnikov, Ben Grosser, Raquel Meyer.

### 19 NOVEMBER.

**Online AV Performances / concerts @Pikselfliks LIVE and bar at @Piksel Cyber Salon**

**21:00** ▶ #DMTh5 (PE), TransPiksel Abya Yala

**21:30** ▶ Duplex Drumming, Simon Blackmore (UK)

**22:00** ▶ Niño Salvaje, Jorge Forero (PT)

**22:30** ▶ Angel Salazar (EC), TransPiksel Abya Yala

**23:00** ▶ tsch! Jaime Lobato (MX)

**23:30** ▶ ### (PE), TransPiksel Abya Yala

### 20 NOVEMBER

**11:00 – 13:00 @PikselFliks Live**
Workshop ▶ WebVR with Aframe and Magica Voxel
**13:00 – 14:00 @PikselFliks Live**
Artists interviews
**14:00 – 16:00 @PikselFliks Live**
Workshops ▶ Modular chaos on the web. Introduction to Live Coding for visual projects.
**12:00 – 24:00 @Piksel Cyber Salon and @Pikselfliks**
Piksel 20 Online exhibition and video program

### 21 NOVEMBER.

**12:00 – 24:00 @Kunsthall Facade**
PikselAllmeningen
**10:00 – 11:00 @PikselFliks Live**
Workshop ▶ Terms of Service Fantasy Reader
**12:00 – 24:00 @Piksel Cyber Salon and @Pikselfliks**
Piksel 20 Online exhibition and video program
**13:00 – 16:00 @PikselFliks Live**
Artists interviews
**19:00 – 21:00 @PikselFliks Live**
Artists interviews, promo videos
**19:00 – 21:00 @KODE Facade**
PikselAllmeningen
**19:00 – 21:00 @PikselFliks**
Piksel 20 Video Program

### 20 NOVEMBER

**16:00 – 19:00 @PikselFliks Live**
Artists Presentations
▶ Acanthus Project by Alt Går Bra
▶ Biological substrate computers and its use in contemporary art by Jaime Lobato
▶ Pocket Science Lab Mario Behling by Padmal
▶ Close to the Water by Rob La Frenais

### 21 NOVEMBER

**21:00 – 00:00 @PikselFliks Live**
Online AV Performances / concerts
21:00 ▶ Black coded MIDI, Black coders (AR)
21:30 ▶ Paola Torres Nunes (PE), TransPiksel Abya Yala
22:00 ▶ LOOPS, John Bowers + Tim Shaw (UK)
22:30 ▶ ṬAK̆AĻ (PE), TransPiksel Abya Yala
23:00 ▶ Deciban, chdh (FR)
23:30 ▶ Dime Ensemble – APO33 (FR) + Vonrik Haug – Piksel (NO) + ### TransPiksel Abya Yala (PE) + MAD Lab (GR)
00:00 ▶ Luftslott, Alexandra Cárdenas (MX) + Camilla Vatne Barrat-Due (NO)

### 20 NOVEMBER

**19:00 – 21:00 @PikselFliks Live**
▶ Artists interviews, promo videos
**19:00 – 21:00 @KODE Facade**
▶ PikselAllmeningen
**19:00 – 22:00 @Pikselfliks**
▶ Video Program

### 20 NOVEMBER

**21:00 – 00:00 @PikselFliks LIVE**
**Online AV Performances / concerts**
21:00 ▶ IN-PERSON, Niklas Adam (NO)
21:30 ▶ Daniel Lara (MX), TransPiksel Abya Yala
22:00 ▶ ommatidia, Laura Netz (SP) + Claude Heiland-Allen (UK)
22:30 ▶ Inequality!=y (MX), TransPiksel Abya Yala
23:00 ▶ Inneres Fallen des Wassermanns, RGBlaster. Andree Vladut (RO) and Florine Mougel (FR)
23:30 ▶ Todas las anteriores (MX), TransPiksel Abya Yala

### 25 NOVEMBER

**20:00 @Studio 207, Strandgaten 207Borealis Listening Club**
NORDNES Network: Togetherness

# QUARANTINE PROJECTS

About THE QUARANTINTE project:
Piksel20 is inviting 4 international artist collectives, 4 “cohorts”, to pass the quarantine time (10 days) together in a residency/house in Bergen. Artists from Colombia, UK, México, and Norway will investigate from the inner of their houses the virtual world.

Luftslott by Alexandra Cárdenas and Camilla Vatne Barrat-Due, is a performative installation in Mozilla Hubs, where Camilla Vatne Barrat-Due(NO), accordionist and performer, and Alexandra Cardenas(CO), composer, and live coder, join forces to create an oniric space where Norwegian and Colombian traditional folksongs can co-exist and generate unexpected dialogues.

At Open World Firewall, the artists Samuel Capps and Diane Edwards from Gossamer Fog(UK) will collaborate with the Bergen citizens public to develop a speculative BERGEN virtual world – using open source tools – which will be displayed via video capture on window display screens and online platforms, growing and transforming each day of the residency.
Contribute to the project via webform here: https://bit.ly/openWorldFirewall
Or email your stories, descriptors, audio files to
openworldfirewall@gmail.com

And in the future, the cracks will also be a home. EcoPoetics by Jaime Lobato, an expert on biohacking, ecocritics (ecologically committed poetry), and technologies, will work on the development of a video poem about post-anthropocentric life through assemblies with all those involved in the residence.

At last, Hamilton Mestizo, BIO-Crea will grow micro-organisms cultures that form part of a video performance combining photographs of the growing process and live video where these micro-universes will be visualized by spectators on a large-format projection as part of the programming of the Piksel20 festival.

# Bio - crea

During the time of quarantine I have been experimenting with methods of culturing microorganisms based on techniques and procedures used in DIY microbiology and artistic methodology. For this, mixtures of different culture media (with organic waste from cooking and special inks) for growing microorganisms have been made, revealing shapes and structures derived from the diversity of these living beings like fungus, algae, bacteria, viruses and yeasts. These microorganisms are being collected directly from the atmosphere (air) of the city of Bergen, being invisible to the human eye but omnipresent as an essential part of the biosphere and being evidence of the richness of microscopic ecosystems.

The cultures are contained in petri dishes, each one of them is a complex embedded microscopic landscape (microuniverse), painted by the microorganisms that developed there. These will be part of a video performance combining photographs of the growing process and live video using many kinds of DIY microscopes and lenses from recycling electronics. The result will be as a space travel where these microuniverses will be visualised by spectators on a large format projection as part of the programming of the Piksel20 festival.

Hamilton Mestizo, an expert artist and scientist working on DIY bioart. Hamilton Mestizo is an artist, cultural manager and researcher from Bogotá (1983). His work is developed from a transdisciplinary perspective that explores the edges between art, technology and science, critically inspecting theirs sociocultural and ecological implications. His research explores the creative use and development of (bio) technology, scientific instrumentation, new media and the practice of science since viewpoints from art and design practices. Accordingly, he develops art pieces, installations and projects which are derived from the experimentation with different techniques and methods, mixing electronics, computing, robotics, biotechnology, fine arts, digital prototyping, new media and crafts, among others. He currently coordinates the program “BioCrea, Open Space of Creative Biology” at Medialab-Prado, Madrid, and has participated in outstanding meetings and festivals like Biosummit 3.0 (Boston MIT Media Lab, 2019); Siggraph Art Gallery (Los Angeles, 2017); GOSH – Gathering for Open Science Hardware (Santiago de Chile, 2017); Medialab-Prado (Madrid, 2016).

# EcoPoetics

Since 2018 I founded the biohacking space Independencia Biolab and one of the most important lines of research is ecocritics (ecologically committed poetry), and in addition to working on the development of technologies, the development of poetic content is vital to be able to impact consciousness Social. The residence will work on the development of a video poem about post anthropocentric life through assemblies with all those involved in the residence.

**Jaime Lobato**

Multimedia artist, composer, curator and independent researcher based in Tallinn, Estonia. He made his studies at the Faculty of Music at the National Autonomous University of Mexico (UNAM). He has had three solo exhibitions, at the Sound Experimentation Space in the University Museum of Contemporary Art, at the museum Laboratorio Arte Alameda, and his retrospective at the Contemporary Art Gallery in Xalapa, México. His work is part of public and private collections. As a multimedia artist he has participated in several collective exhibitions in Mexico, Berlin, New York, Madrid, Montevideo, Hamilton and Saõ Paulo. Among his projects has collaborated with different artist from America, Africa and Europe. As a researcher he worked at the Scientific Visualization Lab and the Virtual Reality Observatory Ixtli, he is founder of SEMIMUTICAS Research Seminar in Music, Mathematics and Computer Studies and Independencia BioLab a biohacker space based in Mexico City. Now he works as a collaborator with the Applied Mathematics and Systems Research Institute and with the Cellular Physiology Institute in art & science research projects (UNAM). He has several international publications in conference proceedings, journals and books, in editorials such as Springer-Verlag, Taylor & Francis, the Institute of Electrical and Electronics Engineers, Siglo XXI and the Mexican Mathematical Society.

# luftslott

A performative installation in Mozilla Hubs, where Camilla Vatne Barrat-Due(NO), accordionist and performer, and Alexandra Cardenas(CO), composer, and live coder, join forces to create an oniric space where Norwegian and Colombian traditional folksongs can co-exist and generate unexpected dialogues.

Diverse loops of music and videos will immerse the audience in a world where Colombian and Norwegian folk music meet and interact. Deconstructed accordions will retrace vallenato melodies from a completely new narrative in a generative environment. The piece is in constant change and evolution. New performances add layers to an apparently infinite construction that starts from the image of an accordion lying on a Colombian beach shore. A shipwreck that accidentally brought a new musical instrument to Colombia's coasts and started a new culture that shaped a whole country.

Camilla Vatne Barratt-due is a musician and composer playing the classical accordion. She was educated at the Royal Danish Academy of Music in Copenhagen and finished her MA in Sound Studies at the University of the art in Berlin. She plays the accordion in a wide range of constellations, exploring its inside. Currently finding ways to bring sound out of the old accordion-reeds, through playing dismantled accordions with external air, controlled by the computer. She is continuously composing electronic music for contemporary dance and theatre productions presented at venues such as London Royal Opera-House, Oslo international Theatre Festival, Black Box theatre (No) October Dance (No), TAZ #10 (Be), Impulz-Tanz (Aut), Weld (Se) and Radial system (De). Since 2013 she has ben working with Alexandra Cardenas searching for a field, where they can combine the concept of patterns and codes with the accordion and voice. They have presented their music at festivals such as, Piksel (No), Bergen International Festival, and Transmediale.

Alexandra Cárdenas
Composer and live coder, born in Bogota and living in Berlin. Using open source software like SuperCollider and TidalCycles, her work is focused on the exploration of the musicality of code and the algorithmic behaviour of music through the practice of live coding. Having an intense activity as teacher and performer of live coding, Alexandra is among the pioneers of live coding in electroacoustic music and part of the forefront of the Algorave scene. She is part of the duo aALIeEXx (with Alex McLean). Currently she lives in Berlin, Germany, and finished her masters in Sound Studies at the Berlin University of the Arts.

http://camillabarrattdue.com/
cargocollective.com/tiemposdelruido

# Open World Firewall

Open World Firewall responds to and utilise the hyperspeed reality of digital communication where information is shared, reposted, collaged, cut, rearranged through lossy and leaky processes that create fissures in which new semi-fictitious narratives seep through. Through the artist's transformation and interpretation of the information fed to them from external public collaborators they will create a new virtual space, a distorted mirror image of a world they cannot see.

Open World Firewall responds to and utilise the hyperspeed reality of digital communication where information is shared, reposted, collaged, cut, rearranged through lossy and leaky processes that create fissures in which new semi-fictitious narratives seep through. Through the artist’s transformation and interpretation of the information fed to them from external public collaborators they will create a new virtual space, a distorted mirror image of a world they cannot see.

Open World Firewall is a project by Samuel Capps and Diane Edwards from Gossamer Fog(UK) that will be developed over an intensive 10 day quarantine period in Bergen prior to the Piksel Festival.

For this Q10 project the artists will collaborate with the public to develop a speculative virtual world – using open source tools – which will be displayed via video capture on window display screens and online platforms, growing and transforming each day of the residency. At the end of the quarantine period the project will be finalised and packaged so that Piksel Festival visitors and online audiences can explore the world in a more conventional WSAD controlled computer game.

This amalgamated virtual world and poetic script will be influenced by information gathered from a diverse range of local people and online audiences. The artists ask the public to connect with them and share stories and descriptors – via webform, email, audio recording or handwritten mail posted to the quarantine house – which depict outside wild spaces, objects, lifeforms, landscapes, events, weird and wonderful encounters and experiences with the natural world, where they have positive memories, or spaces they would like to be. These stories should not name the place or object, but rather give a more visual, textural, material, and emotional description. In this way the work would mutate and grow as a form of mediated translation of these shared fragments, enmeshing non-linear narratives and descriptors to arrive at a traversable virtual imaginary of a space we are unable to access and experience.

Contribute to the project via webform here: https://forms.gle/RffjzH27uiFFDqgT9
Or email your stories, descriptors, audio files to: openworldfirewall@gmail.com

Open World Firewall will both respond to and utilise the hyperspeed reality of digital communication where information is shared, reposted, collaged, cut, rearranged through lossy and leaky processes that create fissures in which new semi-fictitious narratives seep through. Through the artists own transformation and interpretation of the information fed to them from external public collaborators they will create a new virtual space, a distorted mirror image of a world they cannot see.

Samuel Capps and Diane Edwards have worked collectively and collaboratively on a number of artistic and curatorial projects and exhibitions whilst also co-founding Gossamer Fog in 2016, an organisation that operates as a hybrid artist run gallery and experimental studio in London.

http://www.samuelcapps.com/
https://dianerkedwards.com/
https://www.gossamerfog.com/

# EXHIBITION

"ABOUT US"
GROUP
MUSE
BLAN NOIS
CAPIT
Association of autonomous
ORGANISAT
THE CENTER FOR GENOMIC GASTRONOMY
Culinary Breeding Network
SONIC RESEARCH
THE CENTER FOR

## "ABOUT US": PARA-INSTITUTIONS AND SPECULATIVE ORGANIZATIONS

Is a print exhibition (and interactive lecture) which features the logos and the short, edited, "about us" or mission statements of various institutions and organizations from around the world. Artists and entrepreneurs both create names of organizations, mission statements and logos as a way of setting their agenda or creating mission statements, sometimes well before they have even accomplished any work.

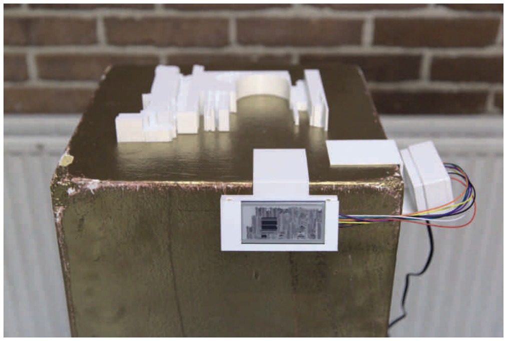
This is especially relevant since the dawn of the internet, and especially the World Wide Web, when individuals or very small groups could create websites that created the appearance of a large, powerful or well-established organization, even if it was a few people in a basement or office somewhere. With the rise of fake-news and the reappraisal of satire, and identity correction in tactical media practices, this is a good time to take a look at the real, fake and para-institutional organizations out in the world.

This exhibition collects and compares the logos and "About Us" statements collected online, in trademark applications and in-print. The viewer will get the chance to see if they they think the organizations are artistic in nature, or created by other kinds of political actors such as entrepreneurs, government organizations or activists, as they will be given a simple B&W zine with the answer sheet.

In order to involve remote viewers, the artists will provide a lecture about the research, with interactive voting mechanism (Q: "Real government ministry or art project?") and a Q&A.

Cathrine Kramer and Zack Denfeld (The Office of Life + Art & The Center for Genomic Gastronomy) are artists based in Bergen.

# The Price Of Berlin



Malte Steiner (born 1970) is a German media artist, electronic musician and composer. He started creating electronic music and visual art around 1983, developing his own vision of the interdisciplinary Gesamtkunstwerk. First exhibitions already in 1983. In 1986 Steiner took a course in electro-acoustic music in Lüneburg by H.W. Erdmann and gave his first concerts in the following years, e. g. in Germany, France and Belgium, and started 1987 to release his music on cassette, later on vinyl, CD and online.

In 1998 he began to create electronic art and installations and additionally in 2003 several netart projects including a collaborative visual networking environment, shown in the Java museum in Sofia, Bulgaria.

Besides diverse music projects Steiner is also involved in several open source projects and has done lectures, radio features and workshops.

2018 he relocated to Aalborg, Denmark.
http://www.thebigcrash.net
https://www.block4.com

The Price Of Berlin is part of Malte Steiners artproject The Big Crash, an expansive art piece which branches out in many forms, such as painting, electronic art, sound and music, net art, sculpture and installation art. The thematic departure point for the piece is the instability of the real estate market as a consequence of extreme gentrification. The Price Of Berlin consists of four 3D printed artefacts derived from real estate ads.

The Price Of Berlin
art for the pending burst of the real estate bubble
sculptures based on 3D printing and e-paper

The Price Of Berlin is part of Malte Steiners artproject The Big Crash, an expansive art piece which branches out in many forms, such as painting, electronic art, sound and music, net art, sculpture and installation art. The thematic departure point for the piece is the instability of the real estate market as a consequence of extreme gentrification. Something that is actively taking place in all bigger cities around the globe. There is a pending ‘big bubble crash’ awaiting as a consequence of this and the piece deals with the growing instability this movement creates and its effects on society.

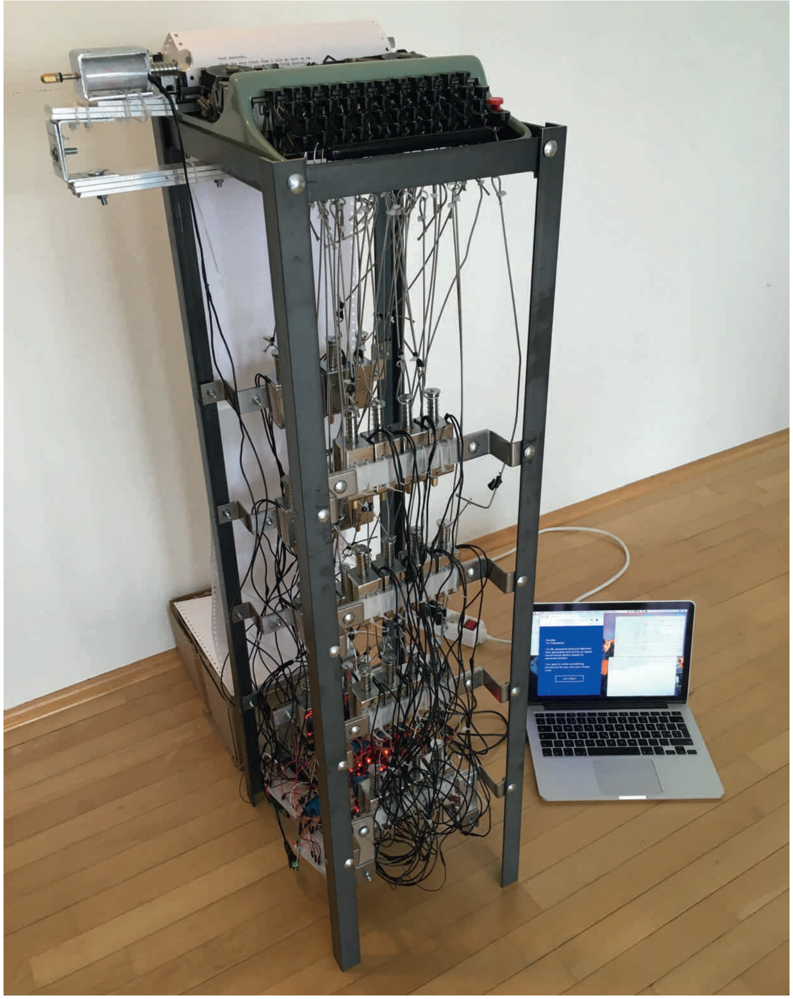
The foundation of the piece is a software written by Malte Steiner, which harvests the data of the real estate websites, e. g. prices and square-meters, but also the visuals of the advertisements. These are analyzed with a machine learning algorithm, performing an image segmentation and thus separating objects found in these images into picture fragments. These fragmentations will consequently be used in the different forms of the art piece within The Big Crash.

For The Price Of Berlin 4 of these image fragments are taken and remodeled via CAD for 3D printing, creating physical artifacts, each ca. 20 x 20 cm, shown on four plinths. A small e-paper display is mounted on the side of each plinth, which reminds on a price label in supermarkets, but contains a small animation with the image segments that were the basis for the 3D printed objects. The e-paper displays are driven by Raspberry Pis with custom software.

Most of the works of The Big Crash were created in 2019 and so far shown physical at the project space Spanien19C in Aarhus Denmark 8. February to 8.March 2020 and in several WebGL netart and VR forms.

Often in Berlin you have to hear that there is “a price you have to pay for being there, and you wanted it.”

# Theodore - A Sentimental Writing Machine



Theodore is an interactive installation capable to write sentimental letters based only on image content. The main idea underlying this project is to find out if machines are able to understand feelings, context, and generate intimate and confidential letters that express human-like sentiments using only pictures as input. For this purpose, the open-source machine learning frameworks for the web ml5.js and face-api.js are used in the field of image recognition, in particular facial expression detection, landscape and landmarks recognition, as well as text generation.

The physical installation consists of a steel structure measuring 110 cm high, 30 cm wide, and 35 cm in depth. At the top of the structure is positioned a typewriter Olivetti Lettera 32, german edition. 32 12 volt solenoids are mounted on the front and back wall of the structure. These motors are connected to the typewriter by a metal wire rope that controls 32 keys on the typewriter, an extra solenoid is used to manage the carriage return level of the typewriter.

Although Theodore was conceived as an on-site installation, for the online version of the Piksel Festival, I will provide online visitors with a "Theodore goes back to digital" version that allows them to generate a digital version of the letter directly in their web browser.

**Ivan Iovine**

My name is Ivan Iovine and I'm an Interaction Designer based in Frankfurt am Main.
With my work I try to create speculative interactions between humans and machines, experimenting with state-of-the-art technologies in the field of robotics and artificial intelligence, attempting to discover the human side of technology.

# Suspicious behavior - a data annotation tutorial

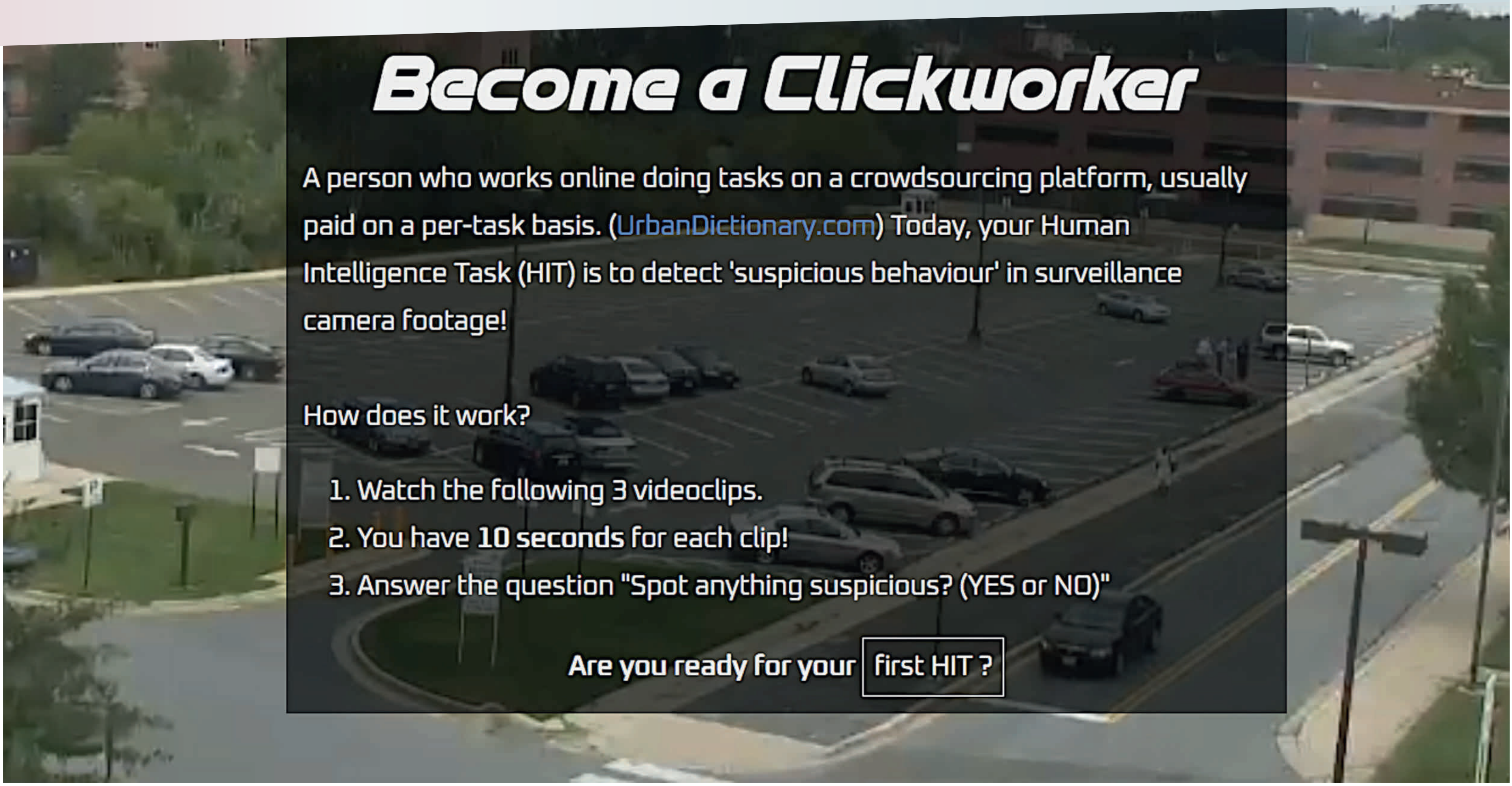
Machine vision technologies, such as object recognition, facial recognition and emotion detection, are increasingly used to turn images into information, filter it and make predictions and inferences. In the past years these technologies have made rapid advances in accuracy. The reasons for current developments are: the revival of neural networks enabling machine learning from observing data, access to massive amounts of data to train neural networks, and increased processing power.

This naturally causes excitement among innovators who are implementing these technologies. In the world of automated surveillance new machine vision techniques are developed to spot suspicious behavior without human supervision. As in all pattern recognition applications the desire is to translate images into behavioural data. Multibillion-dollar investments in object detection technologies assume that it is easy for computers to extract meaning out of images and render our bodies into biometric code, yet trial and error approaches have already revealed that machine learning is far from objective and emphasises existing biases. Human biases are embedded in machine learning systems throughout the process of assembling a dataset e.g. in categorising, labelling and cleaning training data.

What is considered suspicious in one cultural context might be normal in another, hence, developers admit, “it’s challenging to match that information to ‘suspicious’ behavior”. Nevertheless, the surveillance industry is developing “smart” cameras to detect abnormal behavior to detect and prevent unsought activities. Moreover the current covid-19 pandemic has accelerated the development of computer vision applications, tracing new forms of dubious behavior.

The work “Suspicious Behavior” shows a world of hidden human labour, which builds the foundation of how ‘intelligent’ computer vision systems interpret our actions. Through a physical home office set-up and an image labelling tutorial the user traverses into experiencing the tedious work of outsourced annotators. In an interactive tutorial for a fictional company the user is motivated and instructed to take on the task of labelling suspicious behavior. The video clips in the tutorial are taken from various open machine learning datasets for surveillance and action detection. Gradually the tutorial reveals how complex human behavior is reduced into banal categories of anomalous and normal behavior. The guidelines of what is considered suspicious behavior illustrated on a poster series and disciplined in the tutorial exercises are collected from lists of varied authorities. As the user is given a limited time to perform various labelling tasks the artwork provokes to reflect upon how easily biases and prejudices are embedded into machine vision. “Suspicious Behavior” asks if training machines to understand human behavior is actually as much about programming human behavior? What role does the ‘collective intelligence’ of micro tasking annotators play in shaping how machines detect behavior? And in which ways are the world views of developers embedded in the process of meaning making as they frame the annotation tasks?

KairUs is a collective of two artists Linda Kronman (Finland) and Andreas Zingerle (Austria). Currently based in Bergen (Norway), they explore topics such as vulnerabilities in IoT devices, corporatization of city governance in Smart Cities and citizen sensitive projects in which technology is used to reclaim control of our living environments. Their practice based research is closely intertwined with their artistic production, adopting methodologies used by anthropologists and sociologist, their artworks are often informed by archival research, participation observations and field research. Besides the artworks they publish academic research papers and open access publications to contextualize their artworks to wider discourses such as data privacy & security, activism & hacking culture, disruptive art practices, electronic waste and materiality of the internet.



# Become a Clickworker

A person who works online doing tasks on a crowdsourcing platform, usually paid on a per-task basis. (UrbanDictionary.com) Today, your Human Intelligence Task (HIT) is to detect 'suspicious behaviour' in surveillance camera footage!

How does it work?

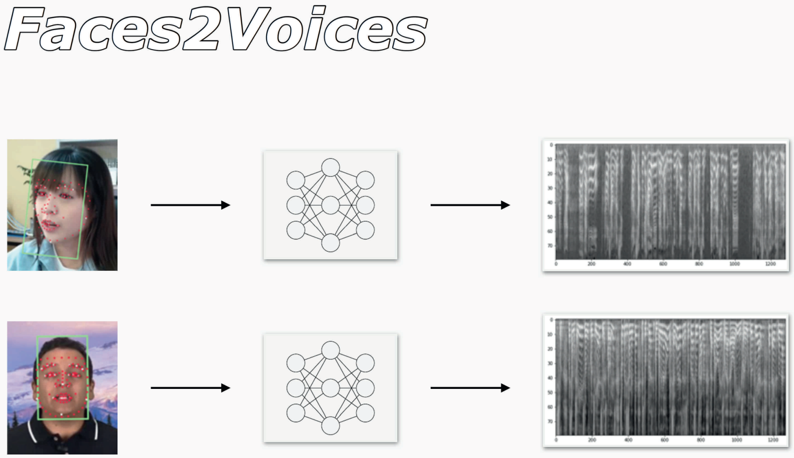
1. Watch the following 3 videoclips.
2. You have **10 seconds** for each clip!
3. Answer the question "Spot anything suspicious? (YES or NO)"

**Are you ready for your** first HIT ?

Linda Kronman is a media artist and designer. She is currently a PhD candidate at University of Bergen in the Machine Vision project. She holds a MA in New Media from Aalto University, Finland (2010). In her artistic work she explores methods of interactive and transmedial storytelling, visualizing data and creative activism. She is part of the artist duo KairUs and has been producing art together with Andreas Zingerle since 2010. Their artistic research topics includes surveillance, smart cities, IoT, cybercrime, online fraud, electronic waste and machine vision. Together they have edited the books Behind the Smart World (2016) and Internet of Other People's Things (2018), both open access publication bringing together critical perspectives on everyday use of technology focusing on artistic research and tacit knowledge that is produced through cultures of making, hacking, and reverse engineering. She has organized several participatory workshops, taught at Woosong University, Daejong, South Korea (2017-2018) and presented her work at international exhibitions and conferences including Moscow Young Arts Biennale, Siggraph ASIA, WRO Biennial, ISEA, ELO and Ars Electronica.

Andreas Zingerle is a media artist from Austria. He received his PhD from the University of Art and Design Linz (Austria) researching topics such as Internet crime, fraud and scam, vigilante counter-movements and anti-fraud activism. He implements social engineering strategies that emerge in his research into interactive narratives, artistic installations, data visualizations and creative media competence trainings. In the last years he worked on several installations exploring a creative misuse of technology and alternative ways of Human Computer Interaction. Since 2004 he takes part in international conferences and exhibitions, among others Ars Electronica, ISEA, Aksioma, Siggraph, Japan Media Arts Festival, File, WRO Biennial.

# Faces2Voices



*Neural Network recognises faces and synthesises imaginary voices, which form AI choral composition*

Helena Nikonole is a new media artist, curator and educator whose field of interests embraces hybrid art, the new aesthetics, the Internet of Things, and Artificial Intelligence. In her works she explores technology's potential opportunities, but also potential risks and dangers which techno-evangelists and scientists are not able to realize.

Nikita Prudnikov (monekeer) — musician, software architecture expert and DSP enthusiast currently working in the field of applied machine learning in its connection with the sound art.

Nikita is an author of the FLAKY - a generative music framework which he used in live performances on various events including: Ars Electronica Festival 2020, Gamma Festival, Prepared Surroundings and others.

Faces2Voices is an online interactive installation which uses facial recognition technology to create a generative music composition based on imaginary voices of online visitors. The composition is evolving over time depending on the contributions of people involved.

Restrictions and limitations related to pandemic crisis encourage us to explore innovative approaches to cultural production and present an experimental hybrid format to create brand-new user experiences online.

Many governments use surveillance technology as a way to control the spread of COVID-19. At the same moment many citizens are ready to make a compromise to overcome a public crisis: to give up some privacy for the common good. But how can we define what level of privacy should we give up and how much data do governments really need to respond effectively?

We focus on critical approaches to AI technologies and going to explore these kinds of questions in Faces2Voices project.

# **Momimsafe** - A spin on surveillance technology to explore human empathy

This is a presentation proposal to introduce the artistic and technical inspiration behind Momimsafe (https://momimsafe.live); a project that was my response to the covid-19 lockdown in Chicago. This work is a disarmingly simple use of technology to passively link distant spaces during a time of isolation and unpredictability. Along with a telepresence element, Momimsafe led to a number of satellite projects that emerged from it. In this presentation, I will be going over the DIY attitude and the open-source technologies used to put this work together. Consequently, I will be introducing other works like (covid-19) Antidote and Labor of Love that are an extension of the data collected with Momimsafe.

momimsafe.live ran as an active live-stream of my home studio space from March to August 2020, where I spent the majority of my time during the pandemic. It was developed in response to the covid-19 lockdown with an urgent need in mind; to be visually and physically accessible to all my friends and family globally; especially my mom, who has been concerned about my safety and health.

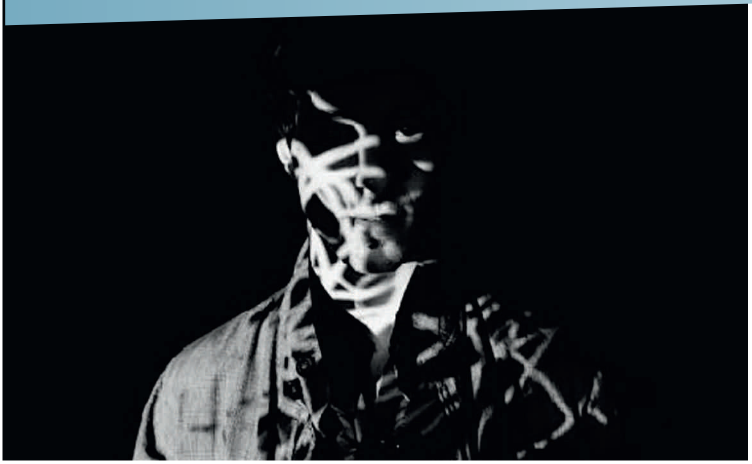
Along with personal surveillance, there was an element of telepresence that let visitors send me a message from the website. This was printed in real-time in my home studio space using a thermal printer. Over 600 messages have been collected with this project since its beginning. Over time, Momimsafe became an anchor of strength for me to cope up with the anxiety of isolation and a systemic breakdown of social structures around me.

Amay Kataria repurposes technology to create systems that are inspired by the state of “being” and “time”. In his creative acts, he combines philosophical research with the context of human situations to explore impermanence and the fleeting nature of time.

He utilizes the craft of code, algorithms, and computer-aided tools to create systemic metaphors about time and human empathy. His works take the form of time-based media installations, prints, or sculpture. He holds an MFA in Art & Technology Studies from the School of the Art Institute of Chicago. He was the recipient of the media arts residency at Art Center Nabi in Seoul, South Korea and has exhibited at Vector Festival, CADAF, Electromuseum, Ars Electronica, Bronx Art Space, TIFA Studios, and Experimental Sound Studio, among others. He is invited as an artist-in-residence at the Sandnes Komune in Norway in 2021.

MOMIMSAFE
https://momimsafe.live
CHICAGO, USA
he believed he could, so he did. every day you are getting closer to your goal. mom loves
:heart:
good morning bachha. mom loves you.
where are you <333
good morning amay baby.
yours sincerely, cryptic frenemy
you can not pour from an empty cup, so take care of yourself first.
you are special,
you can control and let go of others which you can not. good evening dear.

# Insecta & Aves for the End of the World - A solar powered sound installation



Michele Seffino (b. 1991, Italy)
Currently lives and works in Graz, Austria

Michele Seffino is an emerging artist, working primarily in sound art and live performance. He focuses on sound and multimedia installations, and performs electronic music in a laptop solo configuration.

This work initially arose as a consequence of some reflections on the role of sound as a means capable of creating space, and not just time, and on the function of sound artworks conceived and designed for public places.

It gradually acquired more and more relevance and meaning as I worked on it during the months of the lockdown imposed following the health situation due to the pandemic in the first half of 2020.
As a sound artist those days suddenly silent and devoid of artificial sounds represented a unique and extremely stimulating opportunity to rethink the role of sound in urban space and to analyze the dynamics in which the acoustic layer is intertwined with natural life and human activity.

Sound is a phenomenon - and, in a broader sense, an art and a field of study - which is exquisitely based on the time domain. Music is basically the organization of sound events on the temporal axis. At the same time, however, sound is able to contribute to the construction of space, conceived in a post-Euclidean sense as the product of interrelationships, constantly mobile, in the making and inextricably linked to time.
The aim of this project is to rethink how we live and modify our natural landscapes and the spaces that surround us from an acoustic point of view.

From a visual point of view, the work represents a stylized wooden reproduction of a bird's nest.
From an acoustic perspective, however, this nest emanates sounds that resemble animal noises and songs similar to those produced by birds and insects.
These sounds are digital, generated by a sound synthesis algorithm based on Pure Data and designed to synthesize animal-like sounds which are then reproduced by two small speakers hidden inside the nest.

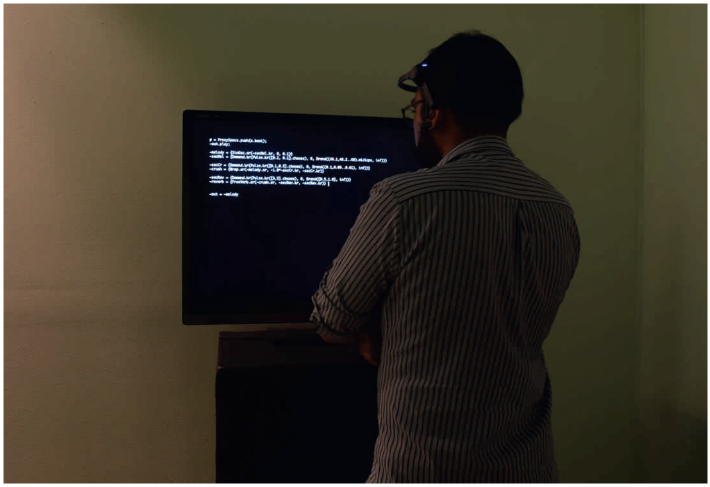
At the heart of the work is a mini computer, a Raspberry Pi Zero, on which the synthesis algorithm runs. This computer is controlled by a module designed for power management and event scheduler. It hosts a script used to schedule the sound events during the day/ months/ years and lets the whole system to be powered by a solar panel.

In order to make sure that there is enough energy to power the system even when no sunlight is available, at night or on rainy days, a rather large battery is included - which is recharged by the solar panel as well once the solar energy is available again, without cutting off the power supply the instant the energy source is changed.
Therefore the work is autonomous, energetically renewable, ecological and eco-friendly, harvesting clean energy from the sun, for free; this aspect would make the work and the whole project an example of eco-sustainability for new media art.

# MindCoding

interactive installation.

Mind Coding is an experimental platform that allows all people to perform with code in real time, even if they have knowledge in music/programming or not. This platform uses the information collected by an electroencephalography sensor in real time and converts it into supercollider code. Every time any user put the sensor on the system make a live coding “from scratch” filling out a modular code architecture. Even if the performer does not have any experience on EEG control the system will take the data anyway, but the more experienced is the performer, the more he can model the live coding at will.



Jaime Alonso Lobato Cardoso
Multimedia artist, composer, curator and independent researcher based in Tallinn, Estonia. He made his studies at the Faculty of Music at the National Autonomous University of Mexico (UNAM). He has had three solo exhibitions, at the Sound Experimentation Space in the University Museum of Contemporary Art, at the museum Laboratorio Arte Alameda, and his retrospective at the Contemporary Art Gallery in Xalapa, México. His work is part of public and private collections. As a multimedia artist he has participated in several collective exhibitions in Mexico, Berlin, New York, Madrid, Montevideo, Hamilton and Saõ Paulo. Among his projects has collaborated with different artist from America, Africa and Europe.

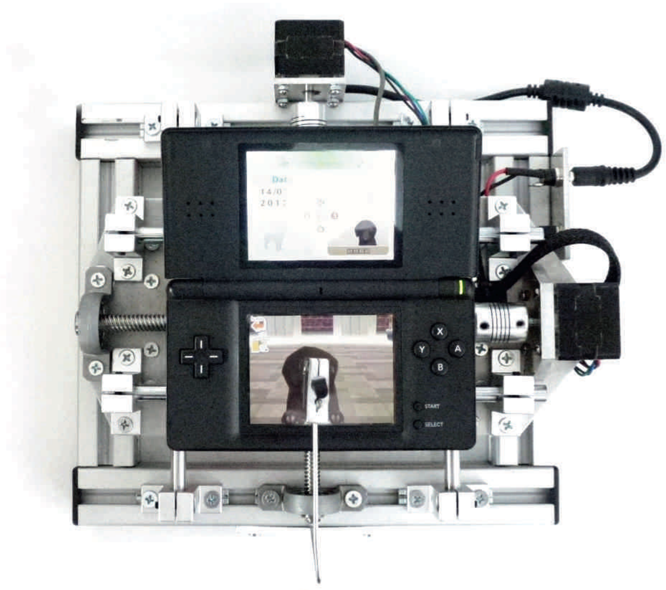
As a researcher he worked at the Scientific Visualization Lab and the Virtual Reality Observatory Ixtli, he is founder of SEMIMUTICAS Research Seminar in Music, Mathematics and Computer Studies and Independencia BioLab a biohacker space based in Mexico City. Now he works as a collaborator with the Applied Mathematics and Systems Research Institute and with the Cellular Physiology Institute in art & science research projects (UNAM). He has several international publications in conference proceedings, journals and books, in editorials such as Springer-Verlag, Taylor & Francis, the Institute of Electrical and Electronics Engineers, Siglo XXI and the Mexican Mathematical Society.

# Nintendogs

Do robots dream of virtual puppies? Nintendogs is a gameboy game about training dogs. In addition, simulated leisure time with the virtual animals is an important part of the game. In the installation the game is "played" by a robot who the whole console to stroke the dog. The installation asks: Will artificial empathy ever play a role? Does a virtual dog notice that he is being stroked by a robot? And can a virtual dog develop sympathies for this robot?

**Fabian Kühfuß**
He finished his academic studies under Ulrich Wegenast at FKN in 2011. 2012 project grant by Karin-Abt-Straubinger-Stiftung. 2014 he won the Media in Space Category at the 27. Stuttgarter Filmwinter. 2015-19 studio grant from the City of Stuttgart.

Member of the Künstlerbund Baden-Württemberg e.V.

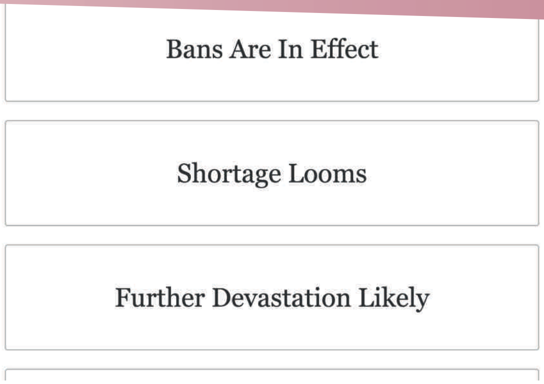


# The Endless Doomscroller

“Doomscrolling” refers to the ways in which people find themselves regularly—and in some cases, almost involuntarily—scrolling bad news headlines on their phone, often for hours each night in bed when they had meant to be sleeping. Certainly the realities of the pandemic necessitate a level of vigilance for the purposes of personal safety. But doomscrolling isn’t just a natural reaction to the news of the day—it’s the result of a perfect yet evil marriage between a populace stuck online, social media interfaces designed to game and hold our attention, and the realities of an existential global crisis. Yes, it may be hard to look away from bad news in any format, but it’s nearly impossible to avert our eyes when that news is endlessly presented via designed-to-be-addictive social media interfaces that know just what to show us next in order to keep us “engaged.” As an alternative interface, The Endless Doomscroller acts as a lens on our software-enabled collective descent into despair.

By distilling the news and social media sites down to their barest most generalized messages and interface conventions, The Endless Doomscroller shows us the mechanism that’s behind our scroll-induced anxiety: interfaces—and corporations—that always want more. More doom (bad news headlines) compels more engagement (via continued liking/sharing/posting) which produces more personal data, thus making possible ever more profit. By stripping away the specifics wrapped up in each headline and minimizing the mechanics behind most interface patterns, The Endless Doomscroller offers up an opportunity for mindfulness about how we’re spending our time online and about who most benefits from our late night scroll sessions. And, if one scrolls as endlessly as the work makes possible, The Endless Doomscroller might even enable a sort of exposure or substitution therapy, a way to escape or replace what these interfaces want from and do to us. In other words, perhaps the only way out of too much doomscrolling is endless doomscrolling.

. https://bengrosser.com



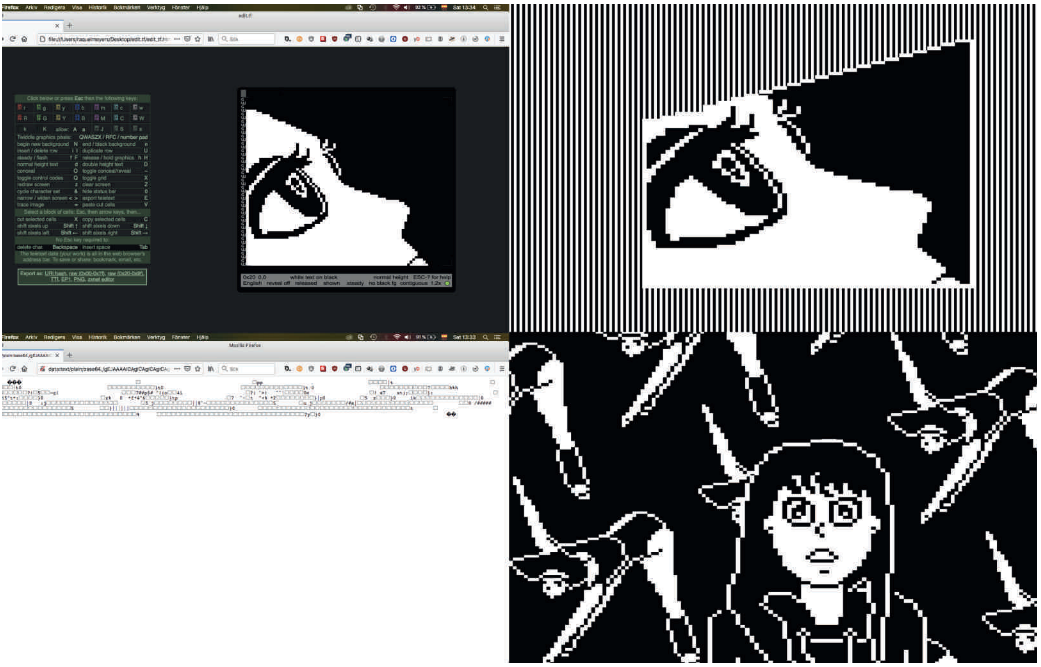
Bans Are In Effect

Shortage Looms

Further Devastation Likely

Ben Grosser creates interactive experiences, machines, and systems that examine the cultural, social, and political effects of software. Recent exhibition venues include the Barbican Centre in London, Museum Kesselhaus in Berlin, Museu das Comunicações in Lisbon, and Galerie Charlot in Paris. His works have been featured in The New Yorker, Wired, The Atlantic, The Guardian, The Washington Post, El País, Libération, Süddeutsche Zeitung, and Der Spiegel. The Chicago Tribune called him the “unrivaled king of ominous gibberish.” Slate referred to his work as “creative civil disobedience in the digital age.” Grosser’s artworks are regularly cited in books investigating the cultural effects of technology, including The Age of Surveillance Capitalism, The Metainterface, Facebook Society, and Technologies of Vision, as well as volumes centered on computational art practices such as Electronic Literature, The New Aesthetic and Art, and Digital Art. Grosser is an associate professor in the School of Art + Design, and co-founder of the Critical Technology Studies Lab at the National Center for Supercomputing Applications, both at the University of Illinois at Urbana-Champaign, USA

# Inattention



‘Inattention’ is a #Teletext based animation made at the Residency Irudika 2020 and, it was finished in confinement on May 3rd, 2020, in Angoulême. The residency at La Maison des Auteurs was for 3 weeks but lockdown made me stayed for 3 months in an apartment without wifi. The animation was made using the open-source offline version of the Teletext editor edit.tf  made by Simon Rawles, to create all the graphic elements in teletext format *.EP1.

Vimeo_ https://vimeo.com/414451933

For Piksel20 my proposal is to present all the work done with teletext for the animation in the original format using a Raspberry Pi as a Teletext Inserter to create the signal and Teletext System where the audience will use the remote control to go through all the pages. As an additional content for the project, I propose aTeletext workshop. The teletext editor is available online / offline. The result will be new teletext pages, making Inattention an expanded project.

Raquel Meyers (ES, 1977)
Raquel Meyers is a Spanish artist who defines her practice KYBDslöjd (mecanografía expandida) whose significance can be defined roughly as <manual skill with a keyboard> that materializes the text characters and the typing on a keyboard beyond the screen and questions our parasitic relationship with the technology. It is not a mere arbitrary intervention. It is based on and refers to the typewriter, Concrete Poetry, Demoscene and Brutalism. The typewriter contributes to the execution, while poetry contributes to a system, a brutal language that should be learnt. The characters are used without ornament like concrete in brutalist architecture, capturing the spirit and the contradictions of its time. She belongs to a generation which, above all, has been electrocuted by technologies. Irony and Cynicism seem to have taken us to a precarious state: acceptance and resignation. The tyranny of easy to use and immediate satisfaction are just deterrence methods that are bringing us to the dump and to boredom. We live in a digital era and no one is free from paradoxes. She works with the so-called obsolete technologies like Commodore 64, Teletext, Typewriters or Fax.

https://www.raquelmeyers.com

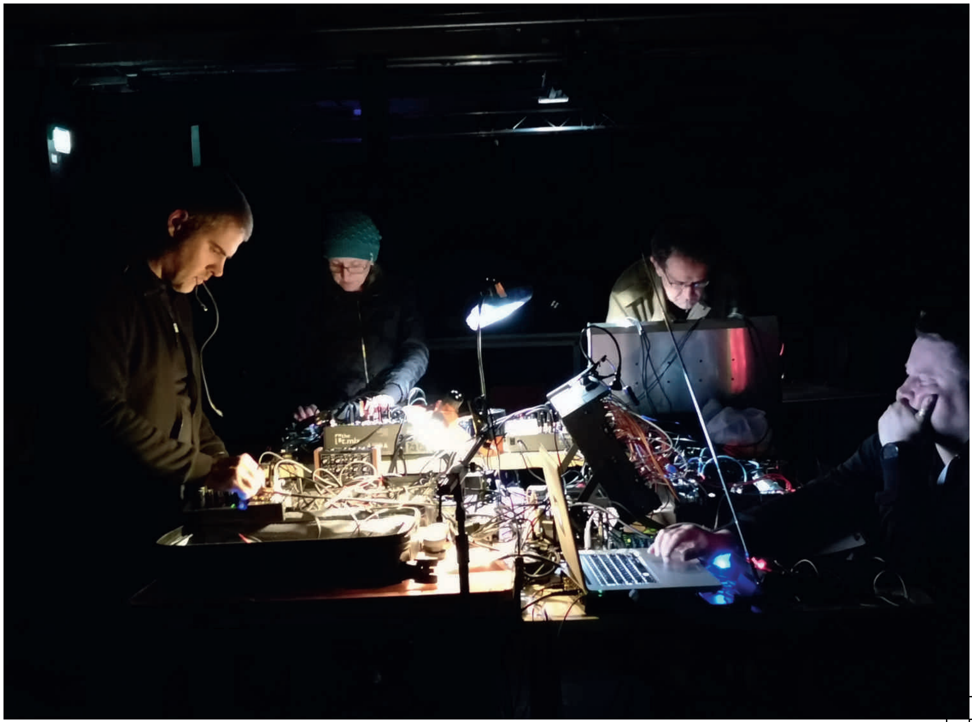
# Continuum Composition - DIME Ensemble

-Continuum Composition Installation-performance (Chaoslab v3) with Dime Ensemble 19th to 21st - ongoing AV streaming installation

During few days Apo33 propose an online installation where musicians and video makers will join to experiment the ideas of long duration performance.

Chaotic systems are not as predominant as indeterminacy. Chaoslab creates sensitive dependence on initial conditions, devices and inputs, acting on an evolution through phase space that appears to be quite random. Our Chaotic models seem to be deployed to ascertain various kinds of activities related to bifurcation points (uncontrolled steps of evolution within the performance), period doubling sequences (or multiple sequences), the onset of chaotic dynamics proposed by the participants, the strange attractors between sources, filters, amplifications, connections and other denizens of this chaos zoo hacking behavior.

"I was in a position where I thought I was not, my senses aware of my non-condition, beyond knowledge I felt the un-presence in the continuum, it was only a brief instant like a shot." Ubiquitous is no meant to be at present time but require multiple inner-time and alter-being.



PIKSEL SAVERS

# These-Eyes

These-Eyes is a live coding performance with an interactive component from the viewers. A website is set up on Heroku to grab an image from https://thispersondoesnotexist.com periodically and scanned for eyes using OpenCV. These eyes are then constructed in a collage and presented on the top of the site and dynamically updated. Optionally, the public can submit their own detected eyes by turning on their webcam. This grid of eyes will be the visual material to be manipulated by PHAGES in real time using the live coding environment Hydra (https://github.com/ojack/hydra), while at the same time generating related bodily and electronic sounds using Tidalcycles

https://tidalcycles.org/index.php/Welcome

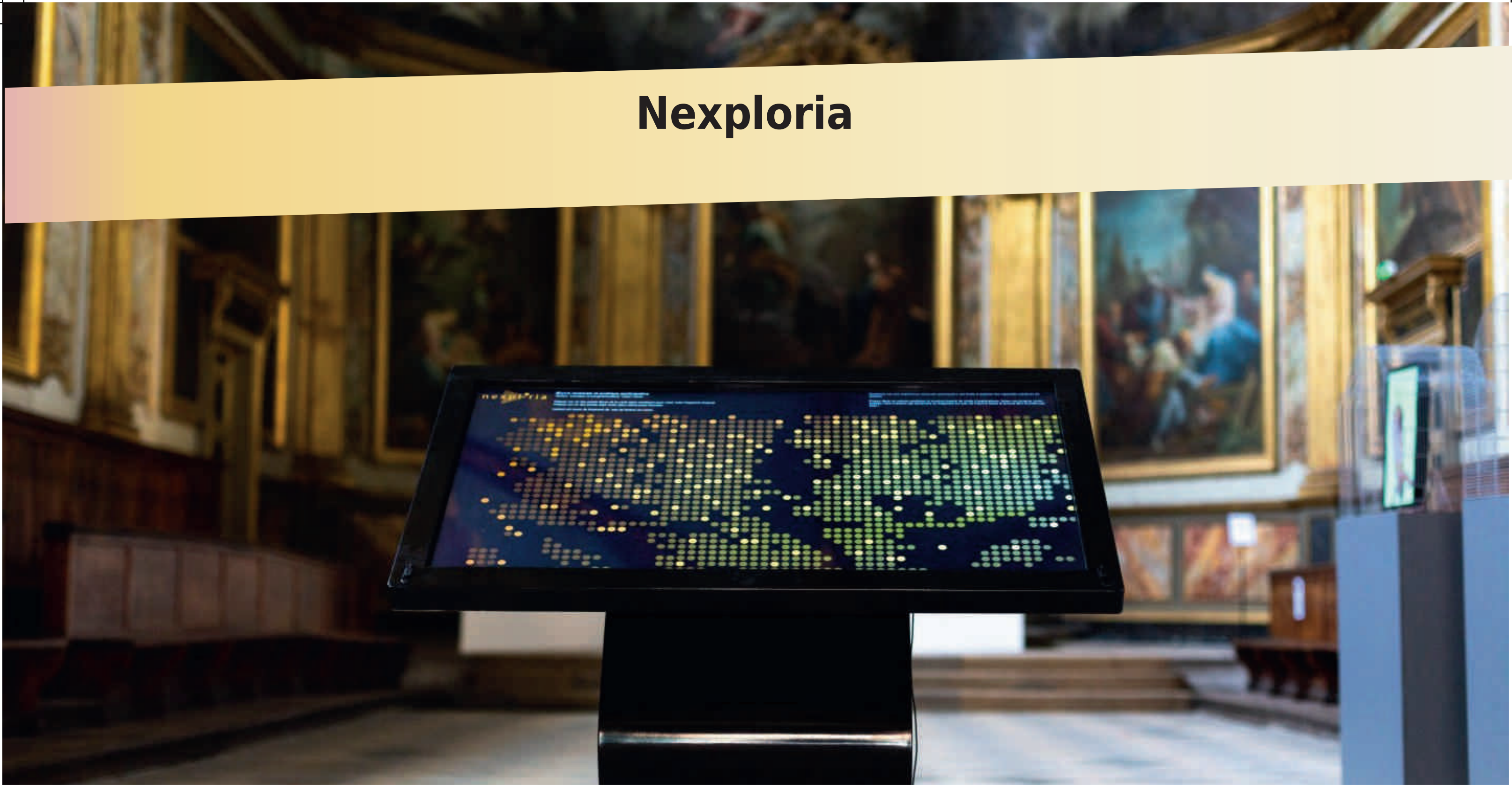
PHAGES is an artist collective of two creative coding artists Juan Flores and Isaac Medina. The start of their collaboration started in late 2016 in Mexico City when they began doing coding intensive audio-visual performances in various spaces such as The Department of Music at the National Autonomous University of Mexico, the Cultural Center of Spain (MX), and small house gallery shows. They then began to branch out in the US, eventually being featured artists at Connecticut College's Ammerman Center for Arts and Technology Biennial Symposium (New London, CT) in 2018, and Luminaria Contemporary Arts Festival (San Antonio, TX) in 2019.

Their mission is to evaluate our digital spaces by considering its architecture and its material, how we move around them, how free we are in them, and how we consume and create inside them.

Juan is a creative programmer and visual artist based in San Antonio, TX. He creates large scale and immersive interactive projects with cheap and accessible tools that anyone can use and learn. He has experience in physical computing with micro controllers as well as hacking and repurposing found electronics.

Isaac is an experimental musician currently based in Mexico City. He uses various programming languages such as Pure Data, Max, SuperCollider, Processing and Bash, among that he also explores and experiments with electronic synthesizers. Isaac Medina creates atmospheric sound effects for sound art installations, film and advertising. He is also the editor of the publication [iom!], which presents recipes in Spanish for the visual programming language Pure Data.

# Nexploria



Designed by French artist Gaël Tissot, Nexploria is an artistic experience, playful and social, freely accessible. Equipped with a headset or loudspeakers, the user/explorer navigates on the interface, selects fragments of music, words and background sounds, assembles them and shares his creation on the platform. Nexploria is available both as a physical touch screen, and as an online experience:

#### A hybrid piece of work: poetry, sound, music… and video game
Like in video games, the graphic interface of *Nexploria* is a map, on which the user is invited to choose a point. He thus reaches a creation step, where he assembles sounds and words to put together, which become his piece. In saving his creation, the piece is added to the map and becomes available online for anyone who wants to listen to it.

#### Modifying technology on the web to create new meaning
By use of the desert theme, the texts and music evoke solitude in a hyper-connected world, the gradual disintegration of human connection that the internet propagates. In contrast, *Nexploria* proposes modifying technology on the web to instead make a space for experimentation and collaboration, rid of any commercial goal. The group of individuals, gathered at the center of a single digital platform, unites while still maintaining their individuality to invest, explore and cultivate the expanse of *Nexploria*.

*Nexploria* was presented at the mediatheque José Cabanis (Toulouse, FR), at Nantes Digital Week (september 2019) and festival Traverse Vidéo (mars 2020).

https://studio-hapax.com/nexploria/en

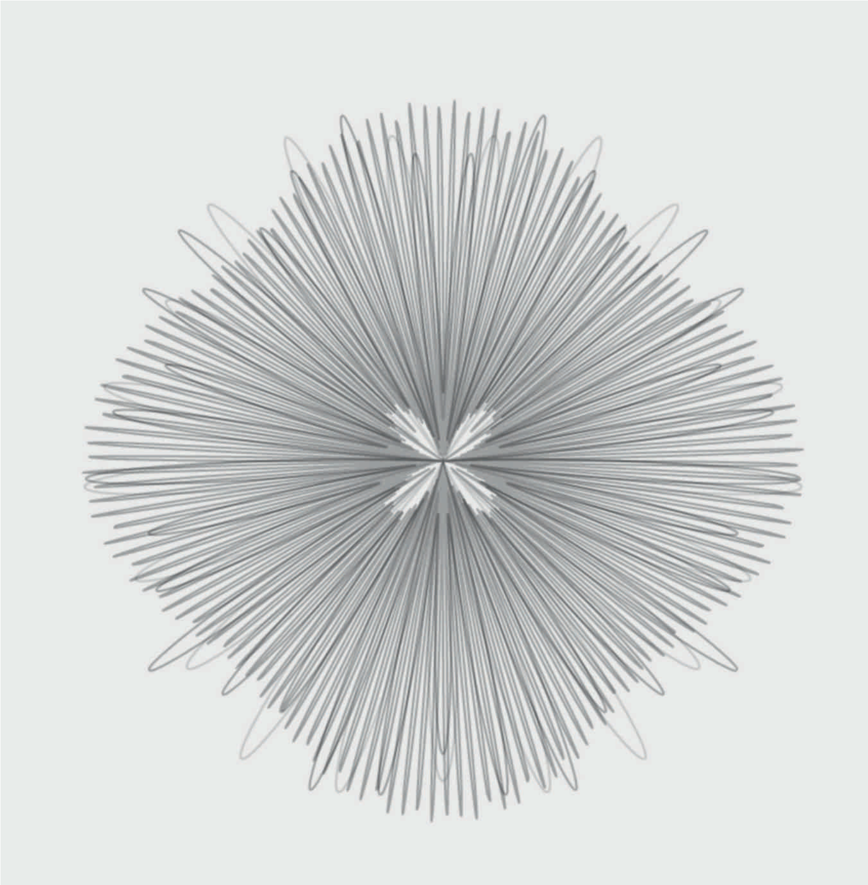
# COVID-19 Data Sonification

Chelidon Frame is an experimental electronic music project that mainly works with field recordings, radio interferences, guitars and processed sounds.*

In the COVID-19 era, information is made of digits. New data, total data, suspect cases, confirmed cases, recovered patients, deceased patients – and for each, a number. But can we truly get the meaning of those numbers, at a time when all we're surrounded by, day after day, is the same 9 figures in different orders?

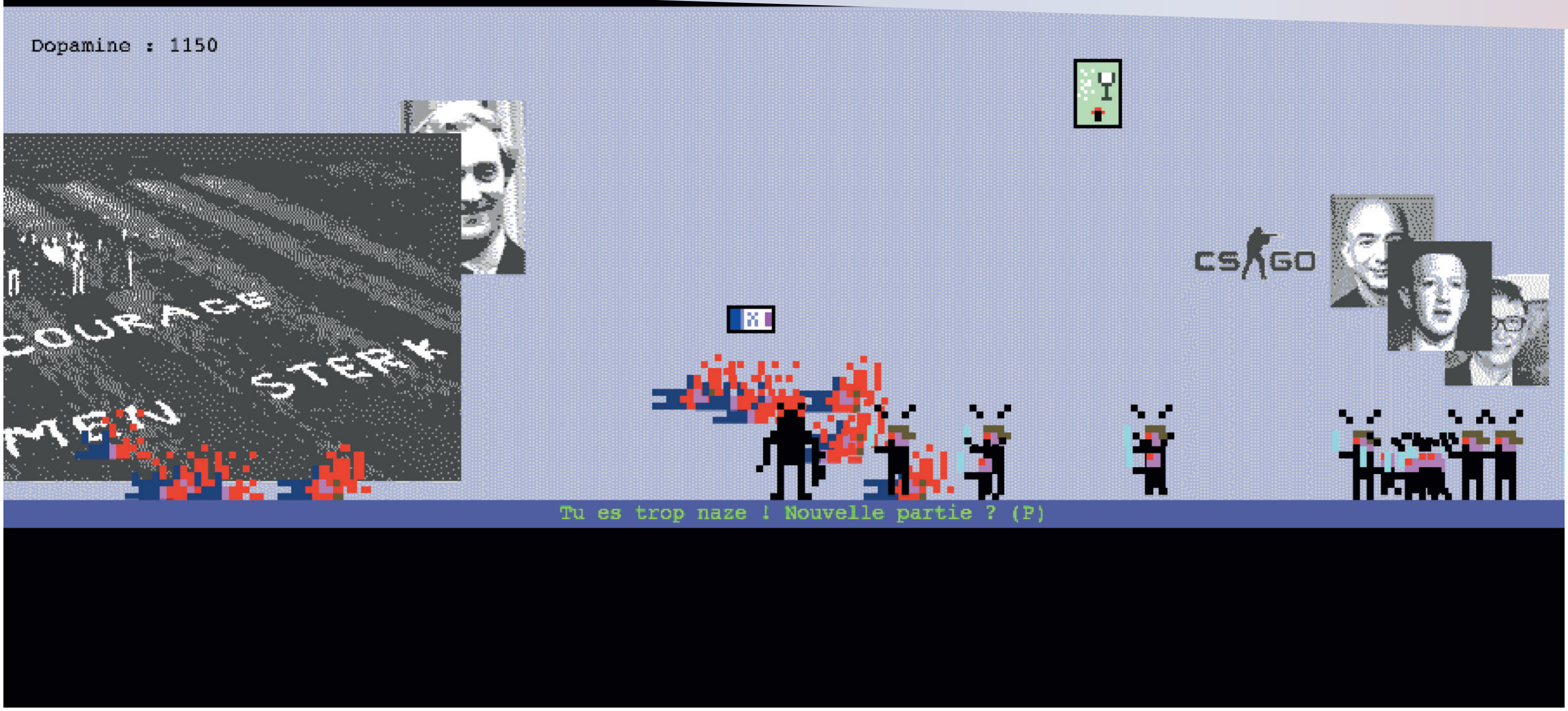
“COVID-19 DATA SONIFICATION” puts those numbers into sounds. Extracting official data of the Italian situation from covid19api, a specifically designed algorithm turns the daily numbers of confirmed cases, recovered patients and new deaths into ever-evolving sound waves. Day by day, as the Covid-19 situation evolves, the numbers change, and so do the frequencies of the sounds that we hear, abandoning the initial harmony.

The result? Sound waves clashing relentlessly, generating interferences with only the smallest change. An entropic journey that – only by stirring us – can clear up what we struggle to see.



Chelidon Frame / Alessio Premoli
His installations are experienced-based and suggest a dialogue between the location (both virtual and physical) and the sounds proposed, aiming to deliver a message in the simpler yet most effective way. The use of code, data analysis and data-driven sounds, allow information to be experienced anew. In his studio works and live sets different layers of sounds - guitars, synthesizers and custom-made instruments - piles up creating unexpected new soundscapes.

# Rififi avec le wifi – Wifi war


Dopamine : 1150

Tu es trop naze ! Nouvelle partie ? (P)

This game is a basic shooter that I coded during the Covid. My kids were driving me crazy during lockdown in Belgium.

https://olivierevrard.itch.io/rififi

Piksel SaversRififi avec le wifi - Wifi warEdit Rififi avec le wifi – Wifi war

Olivier Evrard
graphic design – free software – teaching – web – video game – vj

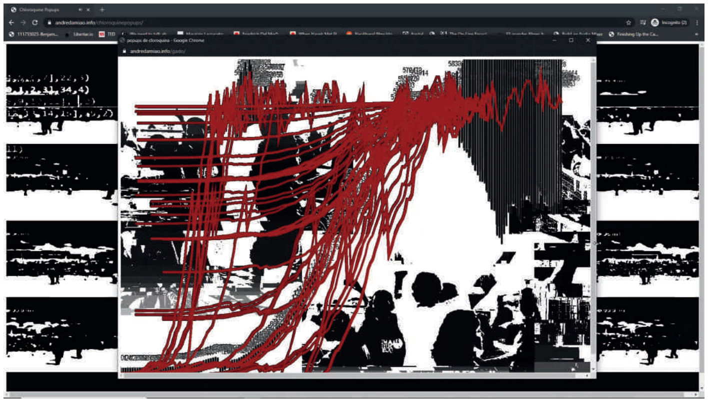
Video games fan addict since always, Olivier Evrard gives a digitalarts master course as teacher at ESA Saint-Luc Liège, Belgium and tries to create small politically incorrect free video games.

# chloroquine popups

Chloroquine pop-ups is a webessay composed around the moment in which Brazil exceeded 100,000 deaths from SARS-CoV-2. The work explores exhaustively sound, visual and interactive elements of the web browser interface: pop-ups, mouse movements and the dragging of the windows constitute the ways of playing the instrument that performs this composition. The narrative proposed in the work is shown through images that formed part of the imaginary constituted during the quarantine period in Brazil until that moment. Some of these elements permeate the whole history, which are summarized in numbers. Counting, in this case, expresses not only the tautological and universal logic of the digital medium, but also the form in which we get gradually more anesthetized throughout the days while listening to the announcement of hundreds of new deaths.

We live in a period of war in Brazil. At least this is the metaphor that the Brazilian State uses repeatedly throughout the 2020 pandemic period. Since then we have been hit daily by cannonballs through our screens and we replicate their shrapnel in the same way, illuminated by the light from our devices. However, when we hear the government officials can not know who would be our enemy in this confrontation. This is a cause for anguish, reiterated by the social isolation that distances us from most of the information that would not be mediated by buttons and speakers and, mainly, from the social spaces that constitute the daily experience. The delay in the announcement of an opponent throughout the battle, added to the refusal of any change in the direction of the ship “order and progress”, even during turbulence, leads us to believe that, again, the enemies would be those who were always in the hold of the vessel. The weight of the antagonist falls on whoever is in the subsoil of the ship that re-sinks at each turn. Because the shipwreck is part of this path, and its event only makes explicit what is precarious in its strategy.

From a certain perspective, the lack of the enemy and the suppression of these layers of society are absences that complement each other, and form a large hollow space, which separates us from what happens in reality, because it only reiterates the same structural bases of this social architecture. While we wait for the invaders, bewildered within this void reconfigured by technology, we hear muffled announcements of hundreds of thousands of deaths. And that is the only true part of the war announced by the State. Death is the only expression of the real in the midst of the pandemic.



André Damião is an artist and researcher who works transversally between the fields of music and electronic art. He graduated in Composition at the State University of São paulo (UNESP), and is a PhD student in Sonology at hte University of São Paulo (USP).
He has presented his works in galleries and concert halls in 18 countries

# The Moirae

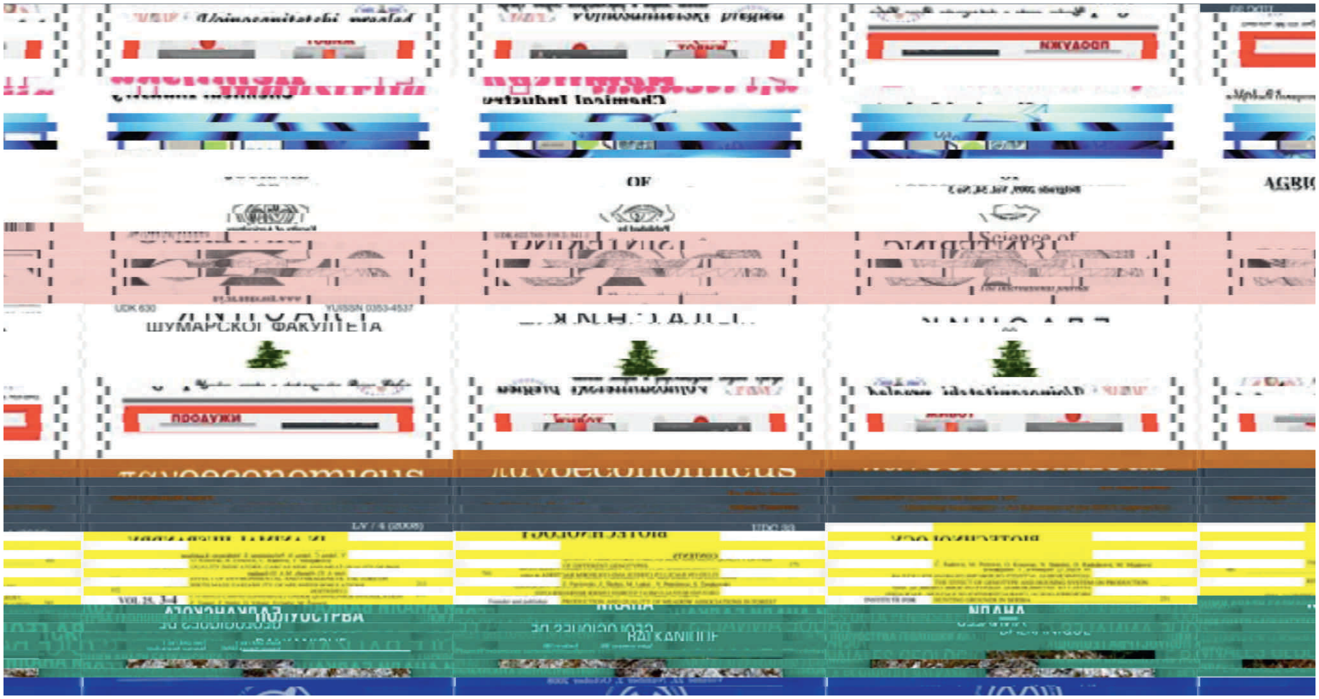
The three Moirae are transformed from mythical entities to three algorithms and re-define the destiny of western archives. Mythical beings acquire algorithmic substance and derive material from the open licensed repositories of Western culture through the Europeana accumulator. The stored files become operational after being fragmented and rebuilt through structural modification.

In Greek mythology the three moirae are:
- Clotho who spun the thread of life.
- Lachesis who measured the thread of life allotted to each person with her measuring rot and decided who will take each part and how he/she will be benefited.
- Atropos was the cutter of the thread of life.

The myth defines the function and behavior model of the three algorithms. As the mythical Clotho selects and prepares the raw material, the Clotho algorithm draws all the images to be processed by moirae.
Images are selected based on three criteria:
- date. Selected images were added to the platform three days earlier because Moirae appear on the third day of birth.
- the file being edited is an image and its type is .jpeg,
- the edited files are licensed of free re-use

The algorithmic Lachesis deconstructs the images collected by Klotho. After setting the number of pixels per line, it creates a continuous thread that is unwrapped on the screen. The way the new remodeled material is represented draws visual inspiration from the textile weaving. The thread remains continuous and rotates from right to left and then from left to right creating an endless weft. This alignment creates patterns through the relationships that neighbouring pixels develop. The Atropos algorithm cuts pieces of this new digital woven and transforms them into standalone physical objects.

The algorithmic moirae are independent. According to the laws of necessity, they are called upon to redefine the destiny of archival material, by reasserting the materiality of cultural heritage to redefine its digital transformation.



Maria Varela (Athens, 1984) works as a media artist with her focus on creative technologies, data weaving visualisation and conducting workshops. In her practice she experiments with ways in which the archival event can be transcribed from the digital environment to the natural world. In 2010 she completed her MA in Interactive Media at Goldsmiths College, London. She has presented her work in numerous exhibitions in Greece and abroad, in museums such as the EMST (National Museum of Contemporary Art) in Athens and Bozar in Brussels, art festivals such as 19o Festival de Arte Contemporânea Sesc_Videobrasil in Sao Paulo, Media Art Biennale WRO in Wroclaw, Siggraph in Vancouver, Transmediale in Berlin, ISWC (International Symposium on Wearable Computers) in Seattle, Piksel in Bergen, Amber in Istanbul, Visual Dialogues (Onassis Cultural Center) in Athens and more. She has organised and instructed creative educational programs in Athens in collaboration with Onassis Cultural Centre, EMST, Goethe Institut, Michael Cacoyannis Foundation and Neon Institute. She lives and works in Athens, Greece.

http://www.maria-varela.com/

# Good-for-nothing

Nathan Matteson’s design practice (obstructures.org / skeptic.ist) is fiercely anti-disciplinary and ruthlessly collaborative. It operates on the principle that the best outcomes are the result of the worst arguments amongst the most people. As a general rule he maintains a state of displeasure, but less so when his work engages with the gaps, moments, mistakes, and fictive spaces between things. Matteson does not care what those things might be, nor what medium, material, or mess from which they are constructed. He rejects the notion that design is able to offer solutions to problems and instead insists that problems are the output of any worthwhile design practice. He hopes to leave behind a series of interesting ones.

Nicholas Kersulis’ practice (kersulis.com) applies systems of organization to cultural artifacts through formal devices such as montage, accretion, and erasure, and through the conventions of exhibition display and graphic design. Built into the resultant system is an implicit absurdity that questions the objectivity of the system itself—a systematic critique of systems in the form of a system. Currently Kersulis is exploring these concepts and maneuvers within the contexts of non-physical spaces. Theoretically the internet is an infinite space, but our engagement with its contents is finite and defined by our individual identity and by our physical interactions with it. Limited by these real-life, physical engagements with the ‘space’ of the internet, the limitlessness becomes an illusion.

What are digital abstractions? For modern, abstract painting, the physicality of its material components corroborates its meaning: the substrate, the paint itself, or collaged elements questioned conventional relations between figure and ground. Perspective was key to understanding this meaning, as was the picture plane (corresponding to the surface of a picture, perpendicular to the viewer's line of sight) which fixed the object in time and space.

But the digital image has no physicality and the picture plane's status is toppled by the digital screen. The screen's nature is to show and to obscure. Its narrative structure demands the suspension of disbelief, as its form dissolves, shifts, and defers experience by placing sole emphasis upon our sight. It forever hypnotizes us, seamlessly eliminating its own qualities as a substrate. It owns the characteristics of a Zelig: forever changing, unstable in any context, and destabilizing context itself. Informed by photography, film, and every meme that ever was, the digital image shifts readily between aspects of each. Its meaning is necessarily slippery and hard to define; possessing a quality that makes it hard to pin down or make fit into a neat category.

Given this slipperiness, can we ever grasp the basic, tectonic components of the digital image? The bits and pixels of the screen do little to help our visual understanding of its relationship to one's perspective in everyday life. The seductive illusions and concomitant complexities of our online experiences have enabled an entirely new *trompe l'oeil* hell of phishing attacks, spoofs, and cross-domain tomfoolery.

Digital images, precisely because of their ambivalence towards the picture plane, forever slip from our grasp. Only as they recede from our mental, perceptual grasp do they reveal aspects of their construction. Rather than fight against this liminal quality, we exploit it.

Forever shifting, always shiftless. Stasis in short, on an endless joyride from nowhere to anywhere. How does one go about working with this shiftlessness? We began with a metaphorical toast to Herman Melville's *crème de la crème* good-for-nothing anti-hero, Bartleby. Images aligned with a scrivener of the postmodern age that can only tell us: 'I prefer not to'.

[*Good for nothing (no. 1)*](http://goodfornothing.pictures/no1) uses a tonal rubric to explore the space between an actual pixel and much larger, constructed illustrations of pixels. Its slowly changing, randomly generated surface traverses a path between a space that is discrete and digital, and one that approaches continuity. As this constructed image evolves, then devolves by erasure, each new lighter value takes over from previous square units—questioning our base, retinal understanding of the screen made up of pixels invisible to the human eye.

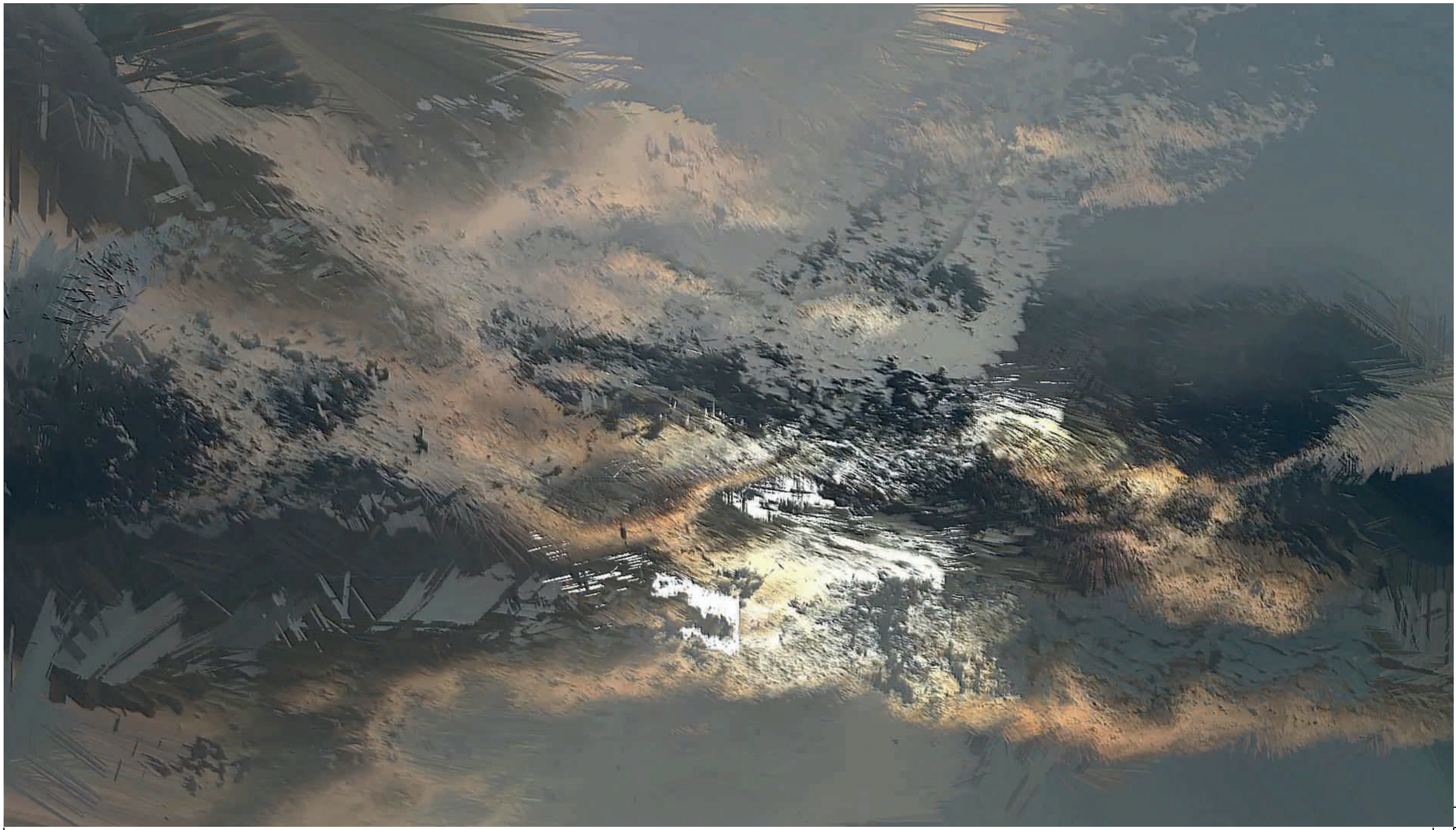
Beginning with a single, randomly placed, translucent quadrilateral, [*Good-for-nothing (pixilated)*](http://goodfornothing.pictures/pixilated) generates a palimpsest through replicating that original quadrilateral. The corners perform a 'drunkard's walk' through the two-dimensional grid of the screen, building up such that the screen will eventually go black. The black screen, or the promise thereof, leads us back to representing the void. Bottomlessness. A void that uses the light of the screen to become 'unlit'.

# PIKSELFLIKS

# Entropy:Sky

"Entropy: Sky" is a photovideography, a photograph that changes over time to change status and become a video artwork.
The pixels of the image are drawn, depending on their brightness, in opposite directions.
From these torn skies will remain only traces, vestiges of a time when the great balances on Earth were respected.

Jean-Michel ROLLAND



# **WELLBEEING** : Beehouse Audio Meditations. Video. 20mins. UK. 2020

Experimental documentary about post lockdown: audio meditations, performances and workshops at Finsbury Park Beehouse, London UK.

History..
For 15 years bees have lived in the park beehouse as their home. But as the beehouse is refurbished and repaired from last winters storm damage, it has become a weekly impromptu mini nature arts venue, for people wanting to escape the city, covid and lockdown.

Elements and themes of the video are..
Ambisonic bees piped into the beehouse for social distancing meditations. The beehouse turned into a giant EMF receiver. Listening to audio from plants electronic meditation. Cacophonersynth & Plantsynth battery powered, build your own synth workshop. Sunny days only, solar powered honey and house plants as synthesisers meditation. Beeing in nature. Reconnecting with nature meditation sessions. Learning recycling, make a house plant Plantsynth from a plastic milk container workshop. Pocket Operator' and Cora jamming session. All at Finsbury Park Beehouse...

The documentary creates a immersive multiscreen experience, using OBS free and open source streaming software to layer multichannel video and audio.

Notes: In reality, bees hate loud noise and vibrations. As the beehouse is currently empty of bees we are able to offer access to this unique Beehouse space for our quiet 'WELLBEEING' electronic meditation sessions. Bees from the beehouse are outside nearby the beehouse in their own individual hives while refurbishment takes place.

Education; 'Art and Design' at Wakefield District College. 'Audio Visual Studies' (Film, Video and Sound) at Farnham, West Surrey College of Art and Design (now University for the Creative Arts) and post-grad. 'Electronic Imaging and Sound' at Duncan of Jordanstone College of Art and Design, University of Dundee, Scotland.

Bioni Samp's first major installation was in 2013 at Barbican Arts Centre in London. His 'Hive Synthesis' 24 hour installation and performance was part of the Hack The Barbican Festival summer show. From 2013 to 2020 I've taken my 'Hive Synthesis or Beespace' show on tour, performing and exhibiting sound installations in Ottawa, Canada at Gallery 101 and the National Museum of Nature. Harplinge, Sweden at Harp Art Lab. Slovakia at Banská Štiavnica Gallery. Prague, Czech Republic at školská 28 and Nová Perla. Wroclaw, Poland at the 16th Media Art Biennale. Linz, Austria at Eleonore and STWST48 during ARS Electronica. Liverpool at FACT, The National Centre for Craft & Design Sleaford, UK. reROOted festival, part of Hull 2017 Year of Culture, Sonic Dreams Festival, Waterford Ireland 2017, Primal Uproar 3 onboard the MS Stubnitz, Hamburg 2018, Piksel Festival Norway 2018, Sample Music Festival Berlin 2019, Iklecktic Art Lab London 2019, Vitrine Gallery London 2020, STWST6 Stadwerkstatt Linz during ARS Electronica 2020 and many other various live shows in London and the UK. From 1995 he has published studio recordings, a series of experimental music releases, on UK and international record labels (several on vinyl) : Aconito, EMIT (UK) Harthouse (DE) Philtre/Kompakt, Instinct, Minimalizm (USA) RoHS Prod (FR) Musica Dispersa (ES) and Noise Music (BR). From 2006 – 2018 he invented a 'Hive Synthesiser', which he has performed extensively with. The'Hive Synthesiser' is an ever expanding, modular synthesiser made from recycled electrical components, that emulates 'bee sounds' and uses honey as a organic electrical resistor. Currently Director of Finsbury Park Beehouse London. A beekeeping and nature arts venue.

WELLBEEING : Beehouse Audio Meditations. Video. 20mins. UK. 2020
Directed by Bioni Samp. Additional editing by Hannah Thompson, Stephen Scutt, Anastasia Freygang
Experimental documentary about post lockdown: audio meditations, performances and workshops at Finsbury Park Beehouse, London UK.
Featuring: Hannah Hannah, GPUD, Stephen Scutt, Psychiceyeclix, Raxil4, Anastasia Freygang, Jenny Ni, Bioni.

# SOUND OF SILENCE

How does your hair sound, and what sound is made when you shrug your shoulder? Sound of Silence is not a performance in the traditional sense, but an open experiment exploring the relationship between movement and sound. The soundscape in this performance consists of sounds created on stage by the dancers and their movements. Using different types of microphones and computer programming, every sound you experience is a result of the happenings on stage. In most dance performances, you experience two separate artistic expressions; the dancers moving on stage, and the music playing either as a recording or an orchestra somewhere in the room. The movements you see on stage are seldom directly connected to the actions that create the accompanying music. Sound of Silence searches to explore new and more direct relationships between movement, bodies, and sound. The aim is to inspire the audience to think differently about the relation between sight and hearing, challenging them think beyond the traditions of musical language and dance.

Sound of Silence is a collaboration between dancers Maria Ulvestad and Mari Bø, and musician and composer Gaute Barlindhaug. The performance premiered the 29 th of June 2018 at the Arctic Arts Festival in Harstad, Northern Norway. It was created based on residencies in the Czech Republic and Lithuania, and then co-produced with the Arctic Arts Festival in Tromsø. It has also played at the festival «Lift.Karelia. Young Theatre» in Petrozavodsk in Northern Russia, accompanied by both after talk and workshops.

Choreographer/Performer: Mari Bø
Choreographer/Performer: Maria Ulvestad
Composer/Performer: Gaute Barlindhaug

LYDEN AV STILLHET
MARI BØ/ MARIA ULVESTAD/ GAUTE BARLINDHAUG

Mari Bø
Choreographer/performer
Mari Bø is currently doing her MA in Fine Arts at Iceland University of the Arts and working freelance as a dancer and choreographer. She is educated from the Norwegian College of Dance with a BA in Contemporary Dance, graduated in 2012. Has toured internationally and nationally in Norway with projects such as Noise Control and Tungt. She is currently working as a dancer in Ritsj by Katma Teater.

Maria Ulvestad
Choreographer/performer Maria Ulvestad is educated from the Norwegian College of Dance with a BA in Contemporary Dance, graduated in 2012, and The Norwegian Academy of Arts with a postgraduate degree in performance art in public spaces. She lives in Oslo and works freelance as a choreographer, dancer and producer. She has worked with Tilt 2015-16 by Panta Rei Danseteater, Ostwald/Uvaas, Ålskog/Brandanger in addition to initiating several projects with the company KUB collective and other artists.

Gaute Barlindhaug
Composer/Performer
Gaute Barlindhaug is a composer and a musician who live and work in Tromsø. He has composed music for several performances and worked with artist such as Aedena Cycle, Anneli Drecker and Taigatrost. He is educated in art and media, and has a Phd in music technology and aesthetics.

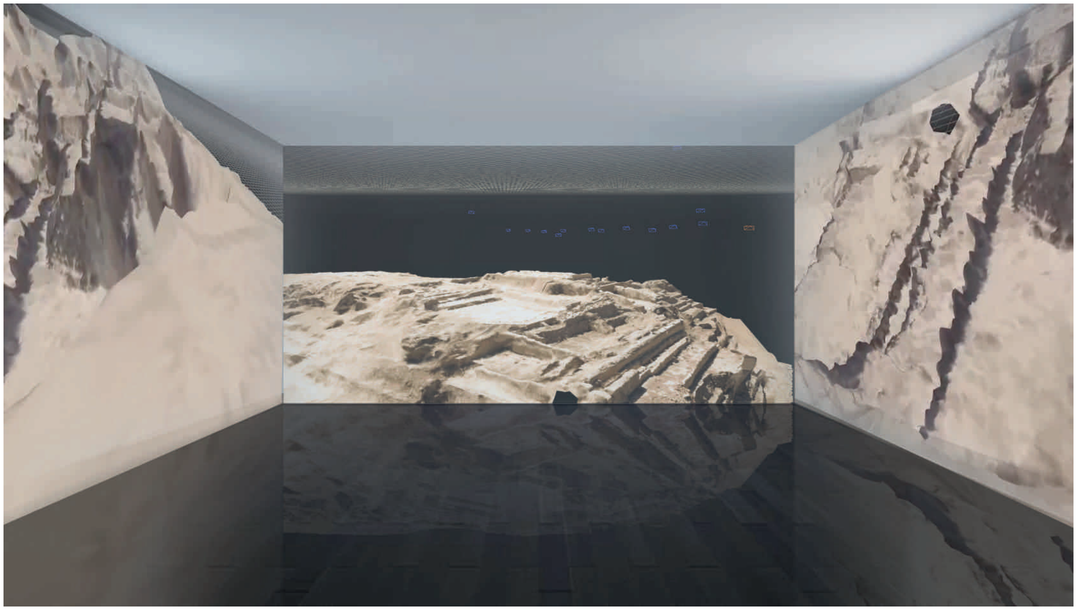
# Reconquista

The earth temples scattered all over Lima city are the organic glitches in an inert sea of concrete: these ancient structures should have disappeared in the colonial era but were actually destroyed in modern times buried under the infrastructure of recently-made household buildings, Universities or Newspaper printing industries. Others, though, were just forgotten, kept underground by yearly sediments of dust: this erasing of visual collective memory was what actually saved them. Now, finally uncovered, have ended up appearing as soil-colored disruptions in the otherwise grey cement city: a resilient yet ghostly presence of the human groups that inhabited that same ground, striving to survive against an environment that views their existence as problematic for serving as a stop for its own expansion.

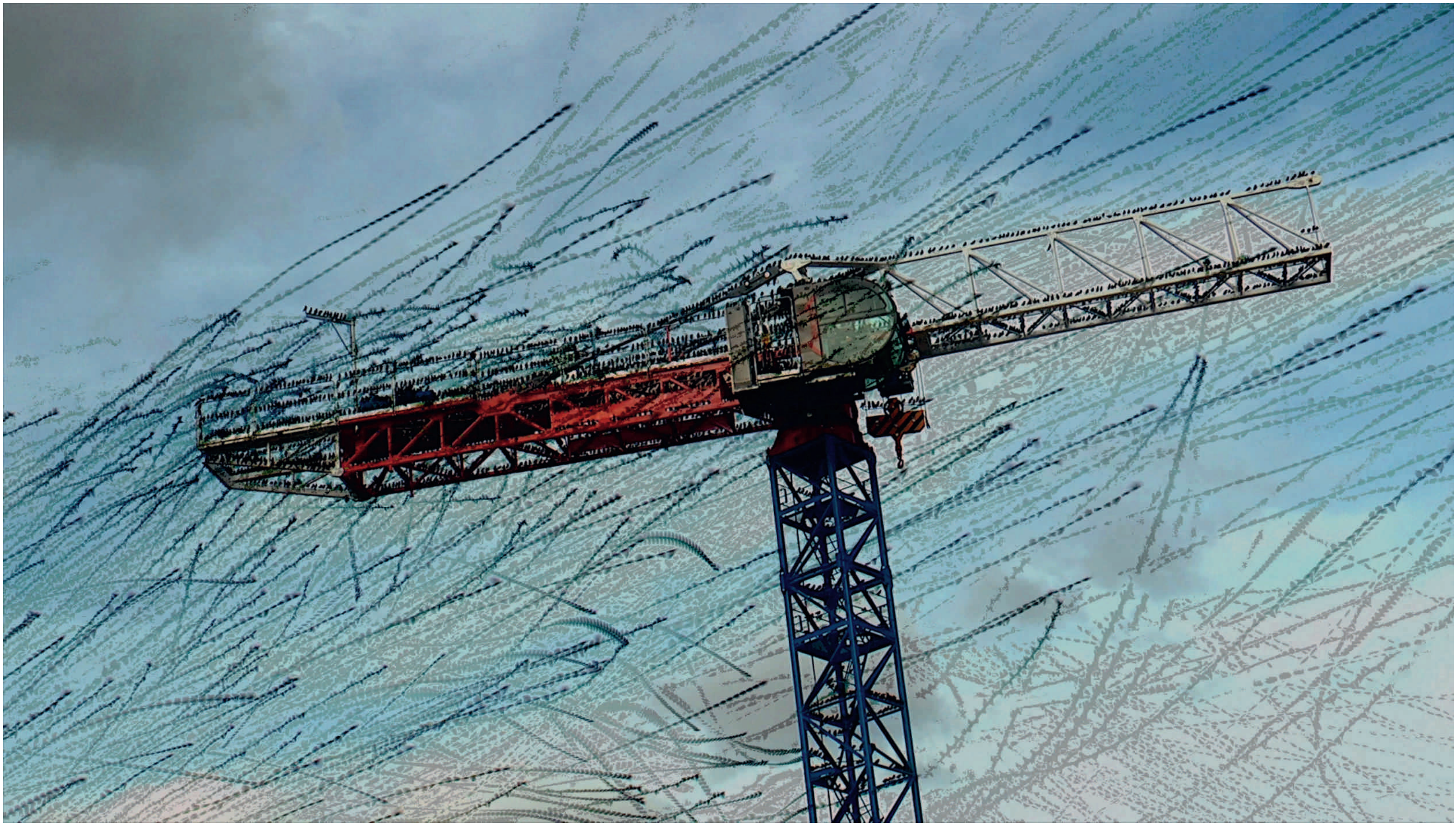
Somehow the errors in the photogrammetry render reconstruction emphasize the fact that some of these temples have also been partially unearthed and (badly) reconstructed in some cases, end up in a better state than its contemporary surroundings in the renderings, the adjacent city now portrayed in decay or completely removed. This can be read as a parallel to post-colonial societies, as a metaphor to what the apparent neverending (re)building of identities and societies entail.

I view that errors contribute to this (his)story, instead of taking from it. It reflects a process that indeed has always implied the loss and/or elimination of data. Reconquista means re-conquest. To embrace the glitches in (the) (hi)story is to re-conquer that same (hi)story.

Paola Torres Núñez del Prado



# Traces:Birds



November in Marseille, starlings gather on a crane before their big departure to Africa.
The photographic trace, lost with the film, is here reinvented to show the flight of birds under a new aspect.
Will their freedom of movement forever remain a distant dream for humanity?

Jean-Michel ROLLAND

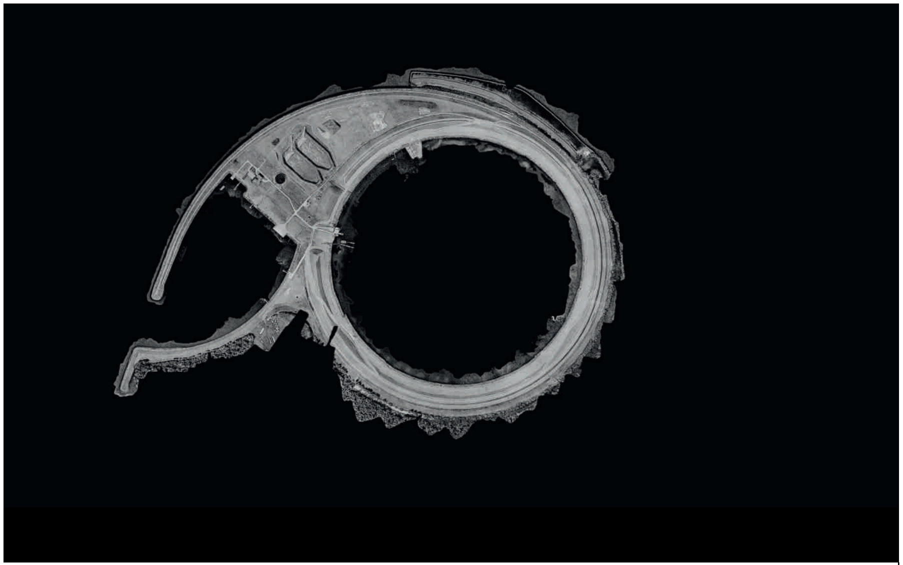
# Models for Environmental Literacy

In the face of climate change, large-scale computer-controlled systems are being deployed to understand terrestrial systems. Artificial intelligence is used on a planetary scale to detect, analyze and manage landscapes. In the West, there is a great belief in 'intelligent' technology as a lifesaver. However, practice shows that the dominant AI systems lack the fundamental insights to act in an inclusive manner towards the complexity of ecological, social, and environmental issues. This, while the imaginative and artistic possibilities for the creation of non-human perspectives are often overlooked.

With the long-term research project and experimental films 'Models For Environmental Literacy', the artist Tivon Rice explores in a speculative manner how A.I.s could have alternative perceptions of an environment. Three distinct A.I.s were trained for the screenplay: the SCIENTIST, the PHILOSOPHER, and the AUTHOR. The A.I.s each have their own personalities and are trained in literary work – from science fiction and eco-philosophy, to current intergovernmental reports on climate change. Rice brings them together for a series of conversations while they inhabit scenes from scanned natural environments. These virtual landscapes have been captured on several field trips that Rice undertook with FIBER(Amsterdam) and BioArt Society (Helsinki) over the past two years. 'Models For Environmental Literacy' invites the viewer to rethink the nature and application of artificial intelligence in the context of the environment.

Tivon Rice

Tivon Rice is an artist and educator working across visual culture and technology. Based in Den Haag (NL) and Seattle (US), his work critically explores
representation and communication in the context of digital culture and asks: how do we see, inhabit, feel, and talk about these new forms of exchange? How do we approach creativity within the digital? What are the poetics, narratives, and visual languages inherent in new information technologies? And what are the social and environmental impacts of these systems?



# Speech 2

Speech 2 is an experimental audiovisual piece created from a series of old clips from the US broadcast public affairs interview program The Open Mind. This piece is reflection on the action of communicating, highlighting its limitations, and can be labelled as "text-sound-art" in an audio-visual framework.

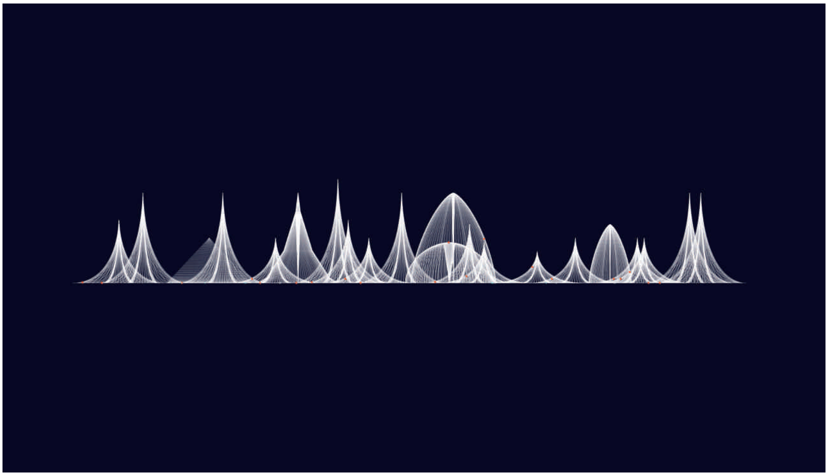
Technically, in this piece the author has been experimenting how granular sound synthesis techniques and pseudorandom number generator algorithms can be used for audio-visual creative works. The original movies are cut, mixed, manipulated and reassembled, generating new images and sonorities. No other sound samples or images have been used to create the final result.

Francesc Martí is a composer and digital media artist born in Barcelona and currently living in the UK. He has a bachelor's degree in Mathematics from the Autonomous University of Barcelona, and two master's degrees, one from the Pompeu Fabra University in Digital Arts, and the other in Computing from the Open University of Catalonia. He also obtained a scholarship for furthering his studies in Music Technology at IRCAM.

Simultaneously, he studied music at the Conservatory of Sabadell, where he obtained the Professional Title of Piano. In 2014 he starts his project 'Granular synthesis video', with which he has participated in several exhibitions and concerts in international institutions and events, among which the The Hermitage Museum (Cyberfest, Russia), the ZKM (Insonic, Germany), the City Sonic (15 Sound Art Festival, Belgium), the Morley Gallery (The engine Room exhibition, UK), the SLINGSHOT (Festival of Music, Electronic Arts & Tech, USA), or the (h)ear XL / Multimedia Sound Art Exhibition (Kunstencentrum Signe, The Netherlands). In total, more than 70 exhibitions and concerts around the world, including China, Korea, Brazil, USA, Russia, Argentina, Mexico, Colombia, the UK, Scotland, the Netherlands, Spain, France, Ireland, Germany, Italy, Belgium, the Czech Republic and Estonia.

Currently, he combines his artistic and technology projects with his teaching at the Open University of Catalonia, and Music Technology at the De Montfort University of Leicester.

# Study for a cosmic city



"Study for a cosmic city" is an audiovisual work inspired by a utopian urban proposal exposed by the composer and architect Iannis Xenakis in an essay entitled "La Ville Cosmique" (1965).

As an attempt to relate computer graphics to sound formalization, the structures characterizing the utopian city are designed using superquadratic curves which can describe reasonable variations of amplitude and pitch. Parameter values extracted from buildings and paths are used to process sound materials from unidentified radio transmissions actually received worldwide. In the graphic representation, each building transmits a specific radio signal whose quality and intensity depend on the position of a cursor, also interfering with the other sound sources. Paths on the ground, instead, define the meso- and macro-formal articulation of the audiovisual work as well as the virtual localization of processed audio signals.

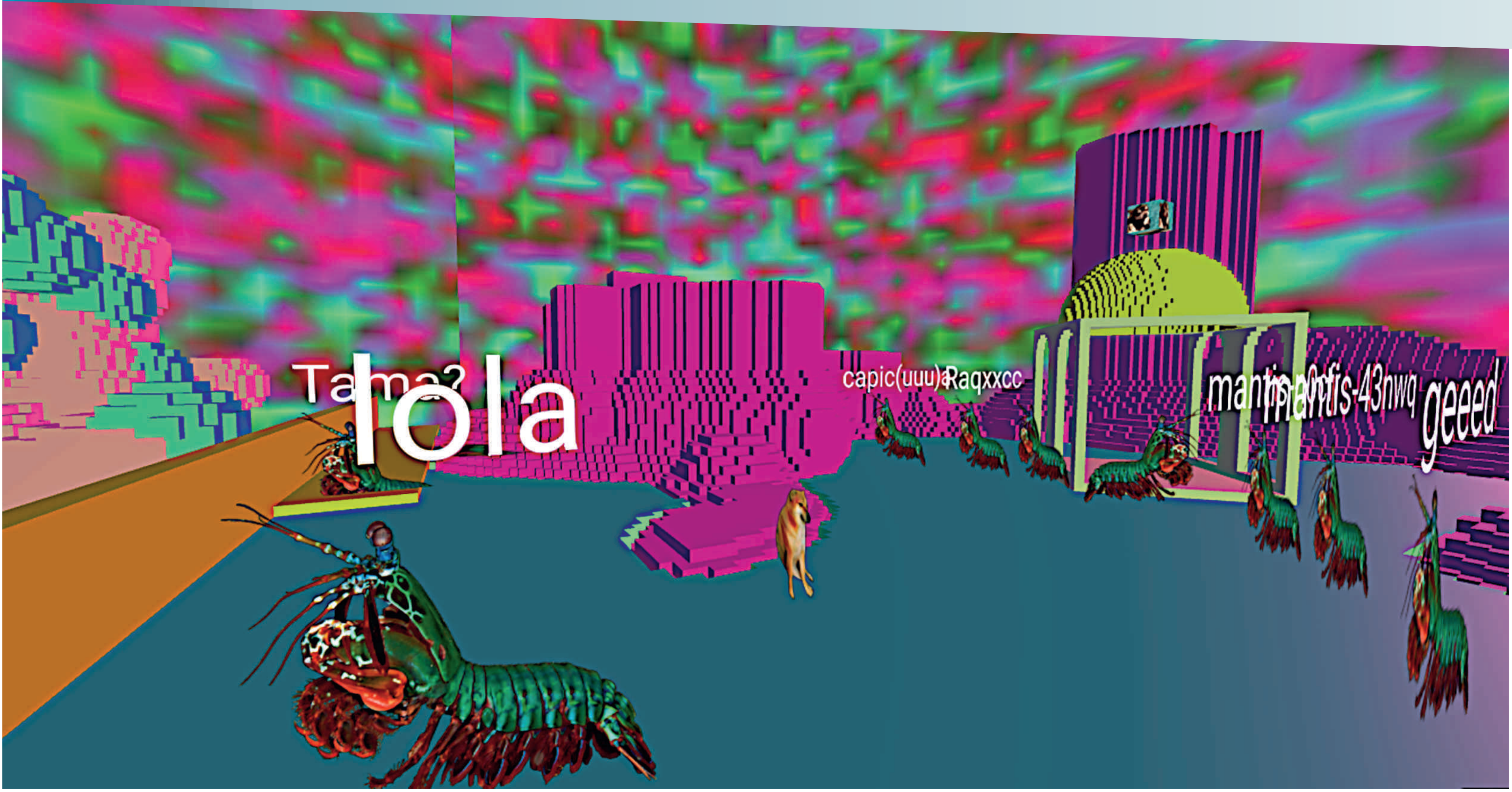
The graphic project and the management of control parameters have been implemented exploiting the advanced features of IanniX, an open source graphic sequencer based on Xenakis's UPIC (Unité Polyagogique Informatique du CEMAMu).

JULIAN SCORDATO is a composer of experimental music and artist who works mainly with digital sound and graphics. He studied composition (BA) and electronic music (MA) at the Conservatory of Venice and sound art (MA) at the University of Barcelona. Research assistant in communication design at SaMPL – Sound and Music Processing Lab of the Conservatory of Padua, he is a co-founding member of the Arazzi Laptop Ensemble. As a technologist, Scordato has written articles and presented results related to interactive systems for music performance and graphic notation in conferences and master classes. He has worked as a professor of electronic music in several Italian institutions and currently holds the Chair of electroacoustic music composition at the Conservatory of Padua.

His award-winning electroacoustic and audiovisual works have been performed and exhibited in international festivals and institutions including Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura Contemporània de Barcelona, Prague Quadrennial of Performance Design and Space, Electronic Language International Festival (Sao Paulo), Cervantes Institute (Rio de Janeiro), International Image Festival (Manizales), Gaudeamus Music Week (Utrecht), Centre for Contemporary Arts (Glasgow), Sonorities Festival (Belfast), Seoul International Computer Music Festival, Art & Science Days (Bourges), Athens Digital Arts Festival, ZKM Center for Art and Media (Karlsruhe), Spektrum Art Science Community (Berlin), Kochi-Muziris Biennale, Center for Computer Research in Music and Acoustics (Stanford), and New York City Electroacoustic Music Festival. His music has been broadcast by Radio UNAM, NAISA Webcast, Resonance FM, RAI Radio3, RadioCemat, Radio Papesse, RadioCona, Radiophrenia, Radio Gracia, Radio Circulo, and other stations. His scores have been published by Ars Publica and Taukay Edizioni Musicali.

# WORKSHOPS

# WebVR with Aframe and Magica Voxel



This is a workshop on how to use Aframe, a web framework for building 3D/AR/VR experiences.
We're going to cover the basics of HTML and the Entity-Component Model.
As well as creating our models using Magica Voxel.

Aframe Basics
- HTML and Entity-Component Model
- Importation of custom 3D models

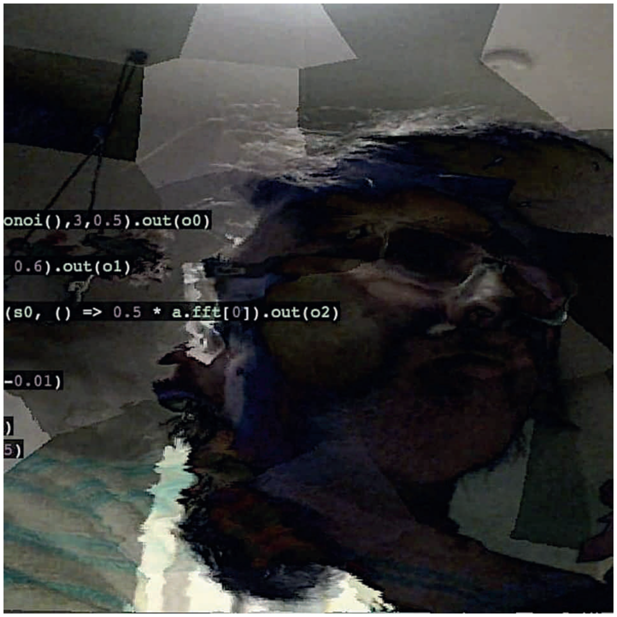
Custom 3D Models with Magica Voxel
- Generation of models
- Voxelization
- Export

Randall Sáenz Sanabria
Pulgateca co-founder, collective and platform for mediation and experimentation with obsolete resources and the U-suré Magazine, independent anthropology and social urban activation. Co-Organizer at PROXY, bienniale of new media art. I'm in charge of SINESTESIA, communication collective. Developer of Benkio, website for non-formal education and initiative on experimentation with new digital media for interdisciplinary collective improvisation. Illustrator and composer as smosgasbord in which I experiment with bio-inspired illustration, generative art and experimental electronic music.

# Modular chaos on the web.
## Introduction to Live Coding for visual projects.

Live Coding is a technique of audiovisual improvisation/composition in real time where programming languages are used to produce the performance and also the process is open and shared with the public, in such a way that the production tool is aesthetically absorbed by the content of the live act.

In this workshop we will address an introduction to Live Coding for sound projects with Hybrida, a browser-based platform for live coding visuals that allows each connected browser/device/person to output a video signal or stream and receive and modify streams from other browsers/devices/people. The API is inspired by analog modular synthesis, in which multiple visual sources (oscillators, cameras, application windows, other connected windows) can be transformed, modulated, and composited via combining sequences of functions. Distributed networks, feedback, collaboration, and chaos in live performance/on the internet.



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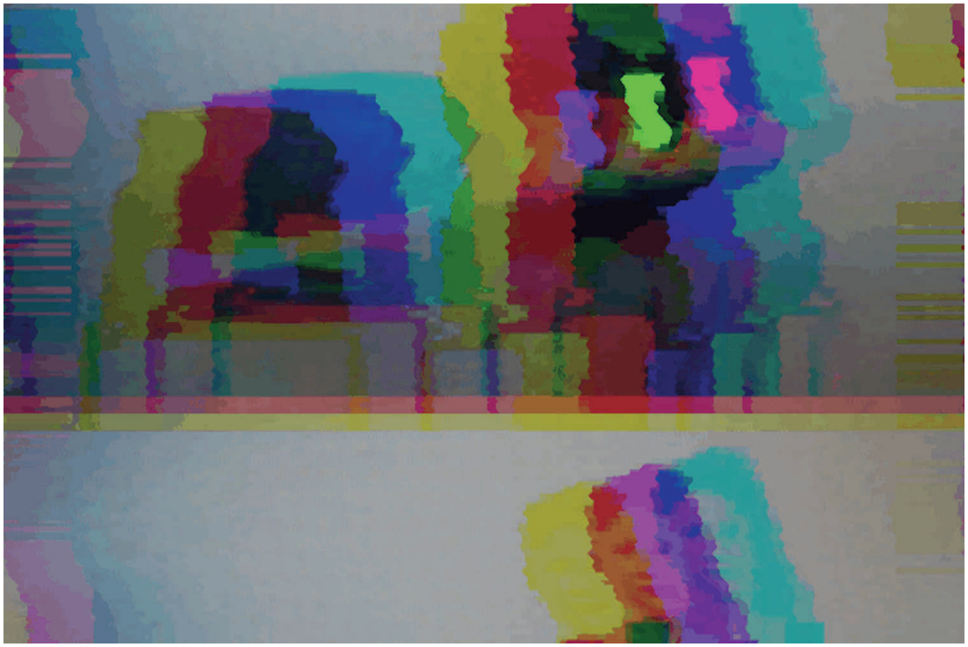
Jaime Alonso Lobato Cardoso (México, 1984)
Multimedia artist, composer, curator and independent researcher based in Tallinn, Estonia. He made his studies at the Faculty of Music at the National Autonomous University of Mexico (UNAM). He has had three solo exhibitions, at the Sound Experimentation Space in the University Museum of Contemporary Art, at the museum Laboratorio Arte Alameda, and his retrospective at the Contemporary Art Gallery in Xalapa, México. His work is part of public and private collections. As a multimedia artist he has participated in several collective exhibitions in Mexico, Berlin, New York, Madrid, Montevideo, Hamilton and Saõ Paulo. Among his projects has collaborated with different artist from America, Africa and Europe. As a researcher he worked at the Scientific Visualization Lab and the Virtual Reality Observatory Ixtli, he is founder of SEMIMUTICAS Research Seminar in Music, Mathematics and Computer Studies and Independencia BioLab a biohacker space based in Mexico City.

Now he works as a collaborator with the Applied Mathematics and Systems Research Institute and with the Cellular Physiology Institute in art & science research projects (UNAM). He has several international publications in conference proceedings, journals and books, in editorials such as Springer-Verlag, Taylor & Francis, the Institute of Electrical and Electronics Engineers, Siglo XXI and the Mexican Mathematical Society.

# Terms of Service Fantasy Reader

This workshop asks participants to analyze their intimate, lived relationships with technology and concepts such as data privacy; interface microaggressions; conceptual, legal, and technical glitches;. Participants will use their own devices to examine the Terms of Service of their installed applications, locating the most confusing, absurd, illogical, or abstract segments. A Terms of Service Fantasy Reader will be constructed, creating a radio play of personal frustrations, interface anxieties, technical problems, and bureaucratic language, as most participants likely encounter the underlying agreements behind beloved apps for the very first time.

Terms of Service are legal documents that define the grounds upon which a certain service is to be used and as a contract explains the obligations of both the service and the user. As such, they are conceptually demanding, long and often hermetic to read. At the same time, they are one of the main battlegrounds for user rights, as a legally binding statement. These documents get "signed" on a daily basis, when downloading and installing an app and are very often difficult to find, even for the user who is interested in reading the terms under which they are in interaction with a specific service. This workshop is meant to allow the "luxury" of the time to collectively read through multiple Terms of Service of various commonly used apps, bring forth discussions that get raised and extract the most particular parts of the texts. How does a one model for all type of design inscribe itself into the Terms of Service of various applications and how has a certain type of language come to be? What are the implications for everyday usage of technology in contexts such as the current COVID pandemic?



Darija Medić is a digital practitioner and researcher, working in the fields of media art and archeology, curating and production. Her work resides in the context of the public domain and its shaping, language and its social practices, media and its archeology, technology and its philosophy.

# Avatars in Zoom for All! (a hands-on tutorial)

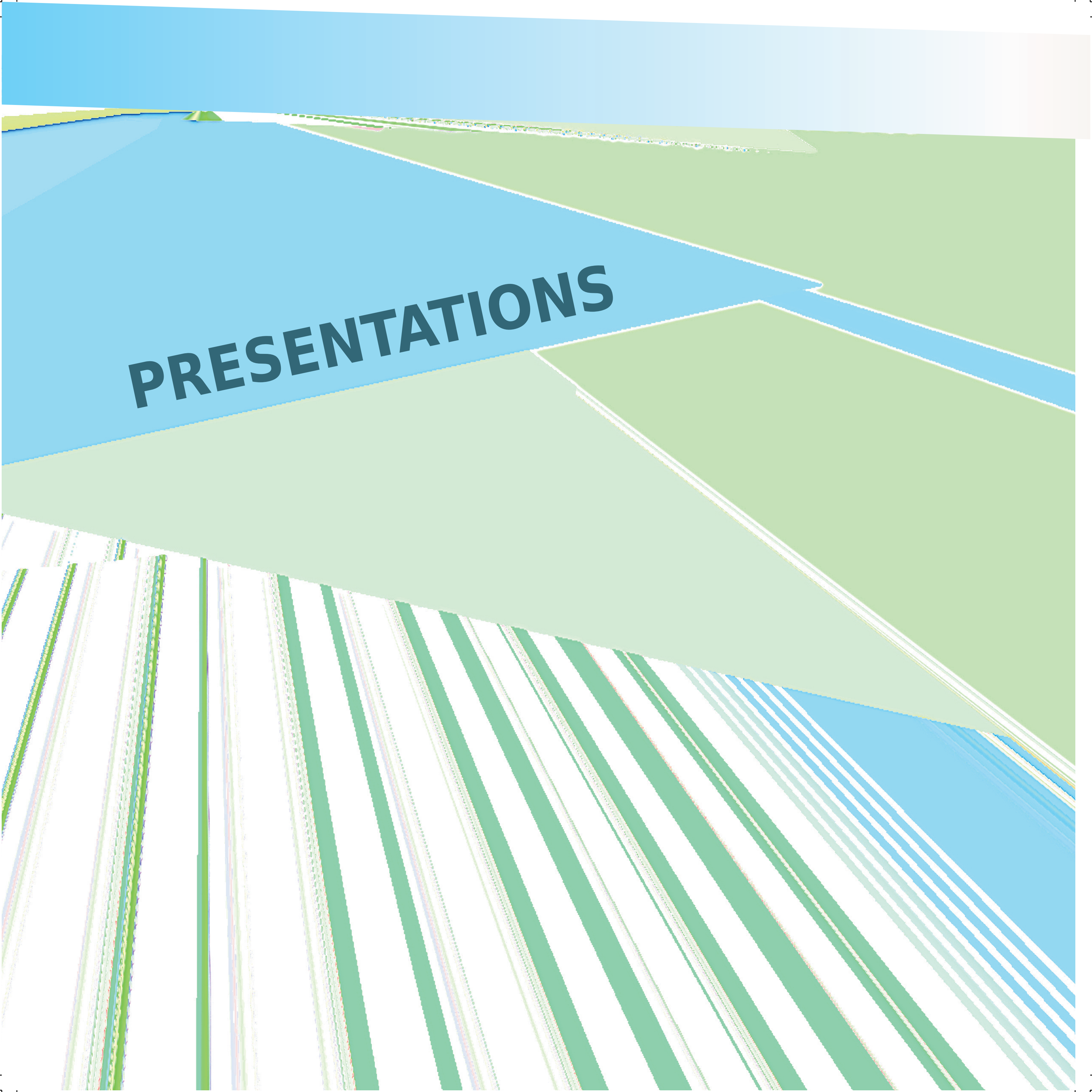
How can you be anybody in Zoomspace? Very recent developments in deep-learning, allow creating synthetic media of unprecedented quality and ease. The first-order-motion-model can do facial reenactment in real-time, provided with only a single image of your desired avatar. This came not a moment too soon, as Human communication was forced to move online due to the Coronavirus pandemic. Can this be an opportunity to fulfill the long promised cybernetic utopia, where we could shed our physical shells and become however we wish to be? And how does this pertain to issues of privacy, identity and trust?

I will review the contemporary technologies and show how I use them in my artistic and activist practices. This is a hands-on participatory tutorial, where you will create deep-fake videos using your own materials, and play with various options of becoming an online avatar, including what may be the first available purely online solution for live real-time avatars from the webcam. try it here: j.mp/cam2head . No prior knowledge needed.

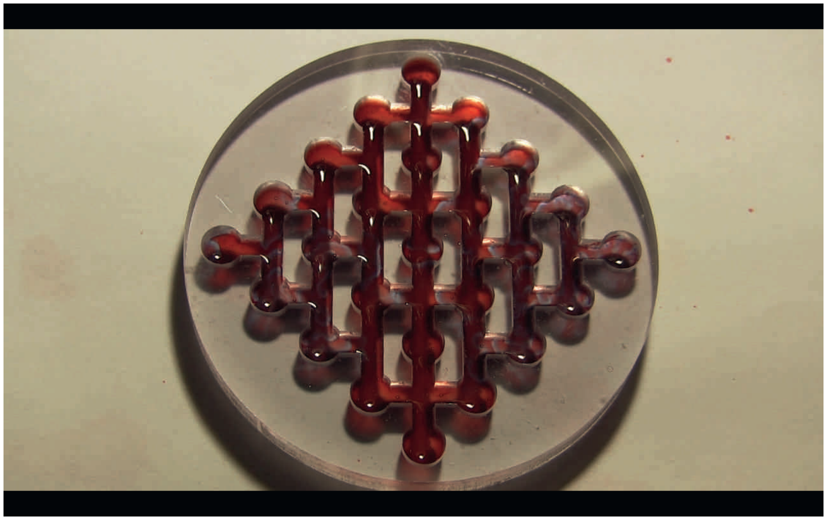
Eyal Gruss

A poet, new-media artist and machine learning researcher. I am a Talpiyot graduate and hold a PhD physics. I am also a social activist. My artistic works explore and exploit the relationship between poetry, technology and society. My works include poetry (lyrical, constrained, performative, visual and digital), interactive installations, digital performances and computer-generated art using machine learning (aka artificial intelligence). I give lectures and workshops on machine learning, creativity, and computer-generated art, both to professionals and to the general public. I am mostly interested in generative methods and in computational creativity. Most recently I am focused on visual poetry and the synesthetic experiences made possible by generative algorithms. My works were exhibited in Bloomfield Science Museum in Jerusalem, Bat-Yam Museum, Herzelia Museum for contemporary arts, Meter-AI-Meter festival, Ars-Electronica festival, Print Screen festival, Fresh Paint festival, Karov theater, DLD in Tel-Aviv, SVA in New York, Heinz Nixdorf MuseumsForum, Midarom Festival, Utopia Festival, and the internet, to name a few.

# PRESENTATIONS



# Biological substrate computers and its use in contemporary art



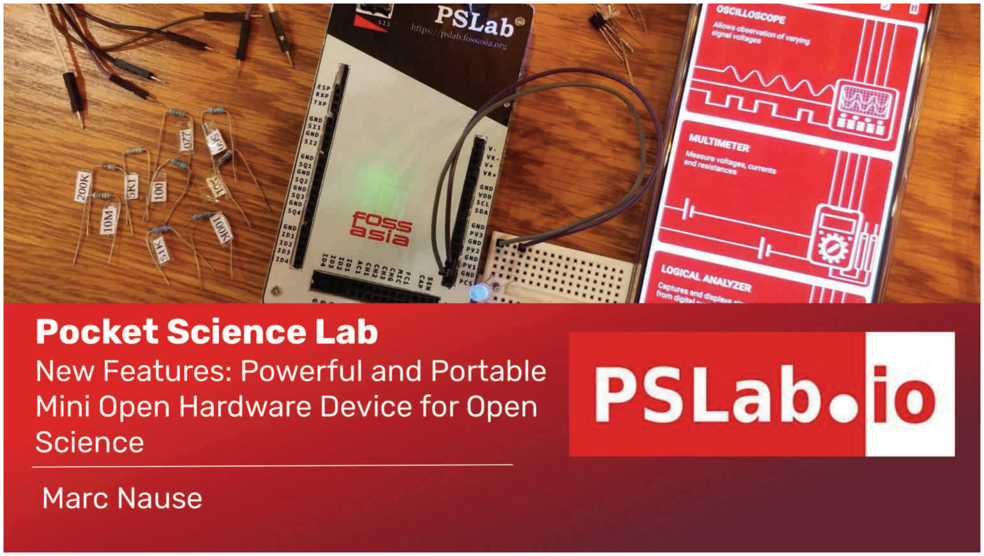
Complex problems have required new information management paradigms, because electronic computing has shown certain limits. In this presentation we will talk about Jaime Lobato's non-conventional computation projects and their application in contemporary art (bacteria and chemical computers)

Jaime Alonso Lobato Cardoso

Multimedia artist, composer, curator and independent researcher based in Tallinn, Estonia. He made his studies at the Faculty of Music at the National Autonomous University of Mexico (UNAM). He has had three solo exhibitions, at the Sound Experimentation Space in the University Museum of Contemporary Art, at the museum Laboratorio Arte Alameda, and his retrospective at the Contemporary Art Gallery in Xalapa, México. His work is part of public and private collections. As a multimedia artist he has participated in several collective exhibitions in Mexico, Berlin, New York, Madrid, Montevideo, Hamilton and Saõ Paulo.

Among his projects has collaborated with different artist from America, Africa and Europe. As a researcher he worked at the Scientific Visualization Lab and the Virtual Reality Observatory Ixtli, he is founder of SEMIMUTICAS Research Seminar in Music, Mathematics and Computer Studies and Independencia BioLab a biohacker space based in Mexico City. Now he works as a collaborator with the Applied Mathematics and Systems Research Institute and with the Cellular Physiology Institute in art & science research projects (UNAM). He has several international publications in conference proceedings, journals and books, in editorials such as Springer-Verlag, Taylor & Francis, the Institute of Electrical and Electronics Engineers, Siglo XXI and the Mexican Mathematical Society.

# Pocket Science Lab



Pocket Science Lab

New Features: Powerful and Portable Mini Open Hardware Device for Open Science

Marc Nause

PSLab.io

Mario Behling is a technologist with experience in leading international development teams in Europe, Asia and India. He helped to get FOSSASIA started and works with the community on SUSI.AI and Open Hardware solutions like Pocket Science Lab. Mario also steers the development of the eventyay project. He is fascinated about drums and global music and has an interest in architecture. In Vietnam he designed and build a seven storey eco-hotel and in Afghanistan he setup mesh networks in Afghan schools

In this talk we will cover the development path of the Open Hardware Pocket Science Lab (PSLab) board from version one in 2014 to today and outline how we use tools like KiCad to bring the device to large scale production. We will also share some major issues that we solved to get the device manufacturing ready and challenges that lie ahead of us like ensuring thorough device testing at production.

In this session we will cover the development path of the Open Hardware Pocket Science Lab (PSLab) board from version one in 2014 to today and outline how we use tools like KiCad to bring the device to large scale production. We will also share some major issues that we solved to get the device manufacturing ready and challenges that lie ahead of us like ensuring thorough device testing at production. The goal of Pocket Science Lab is to create an Open Source hardware device (open on all layers) and software applications that can be used for experiments. The tiny pocket lab provides an array of instruments for doing science and engineering experiments. It provides functions of numerous measurement tools including an oscilloscope, a waveform generator, a frequency counter, a programmable voltage, current source and even a component to control robots with up to four servos.

# Close to the Water

Rob La Frenais is an experienced independent curator, writer and lecturer. He has been working as a curator since 1987, w orking internationally and creatively with artists entirely on original commissions. He believes in being directly engaged with the artist's working process as far as possible, while actively widening the context within which the artist can work. He is

working with a number of museums, galleries, academic institutions and publications internationally.

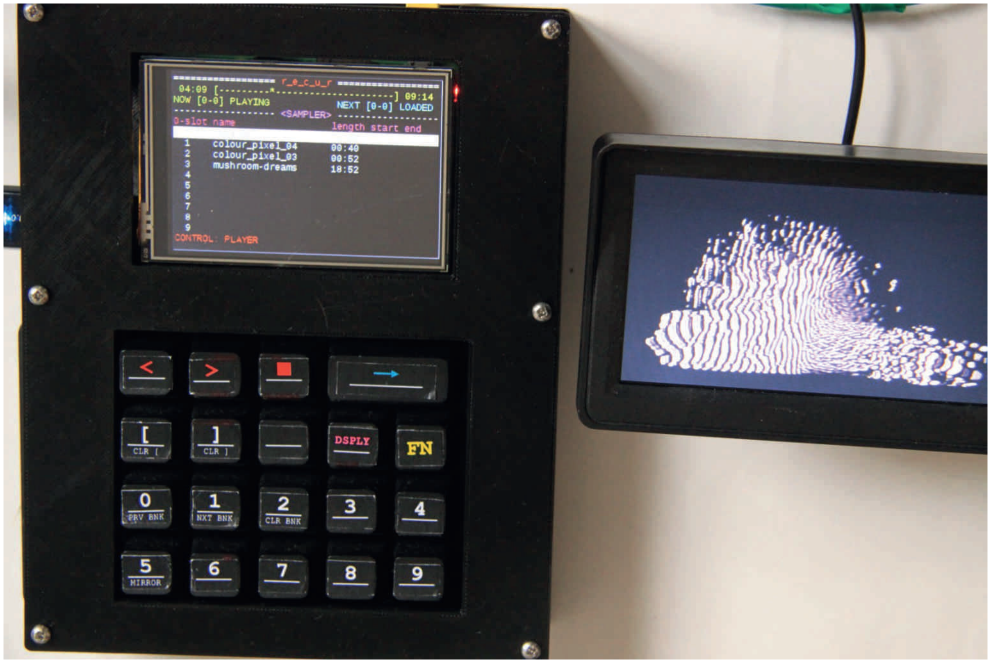
The development of fast, light boats for the sport of rowing follows a parallel path with the history of capitalism, with, for example the development of faster and faster sailing clippers to beat the opposition to the market. As Virillio said "The invention of the ship was also the invention of the shipwreck".

In this digital (or real life) contribution, Rob will fragment some images and texts from a community project he is developing called 'Wild Rowing' in a real or virtual performance with the rowing club Puddefjorden in Bergen.

# r_e_c_u_r : an open diy video sampler

with today's surge in interest for hardware audio equipment there are many options for artists to perform with dedicated sound instruments. this is still not the case for real-time video performance. both Korg and Roland have discontinued their video-samplers, leaving nothing commercial to fill this void.

r_e_c_u_r is an open source community driven diy project aiming to lower the entry-cost of playing with video. What started as a rpi based seamless looping media player has grown to include live-capture, midi / cv control, glsl-shader effects and more. I will give some context on video-art making instruments, demo these features on r_e_c_u_r and show how easy it is to build one of your own.



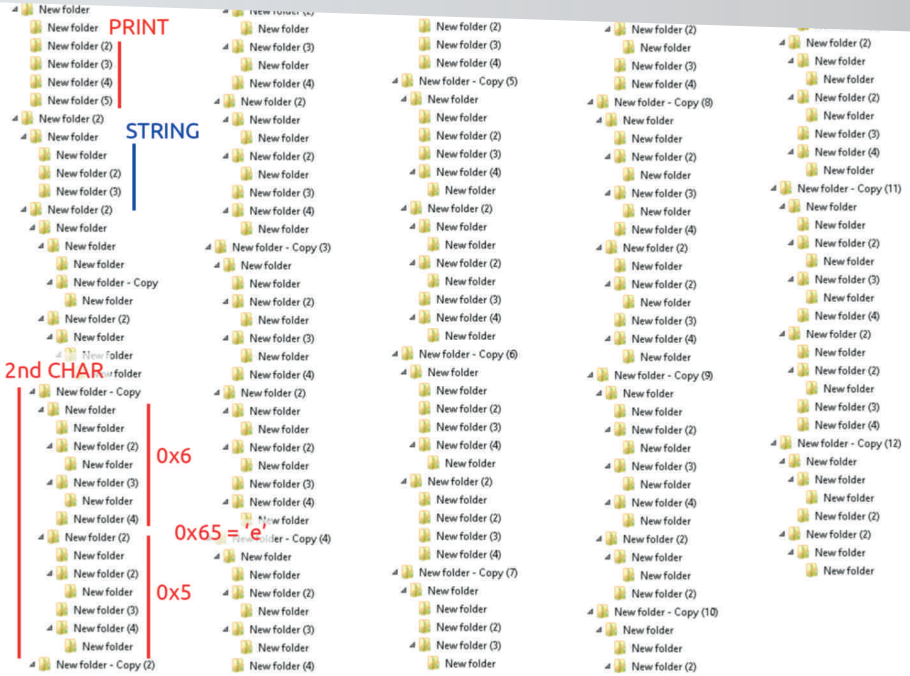
```
======================== r_e_c_u_r ========================
 04:09 [---------*-----------------------------] 09:14
NOW [0-0] PLAYING                   NEXT [0-0] LOADED
-------------------- <SAMPLER> --------------------------
0-slot name                          length start end

  1     colour_pixel_04            00:40
  2     colour_pixel_03            00:52
  3     mushroom-dreams            18:52
  4
  5
  6
  7
  8
  9
CONTROL: PLAYER
```

cyberboy666 is a video-art and tool-making project by Tim Caldwell from Wellington, New Zealand - currently based in Berlin.

some of his interests include experimental video-art, live video performance, DIY electronics, creative coding, open-source, outsider film making, cult film curating, DIY event organising, community spaces.

# Three Post-Whitespace Languages



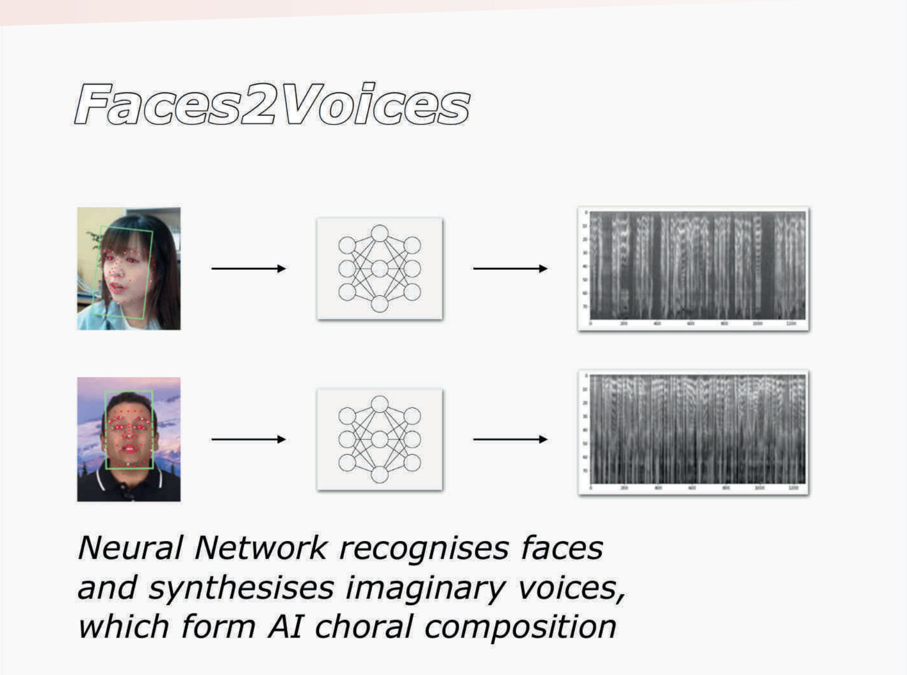
It was accepted mostly as a clever joke when Edwin Brady and Chris Morris chose April Fool's Day, 2003 to announce a programming language written solely in tabs, spaces, and returns. But such a thing was possible: a language that can express any algorithm programmable in C++, written only with white space characters. This is of course the legendary esolang Whitespace.

The three languages I present here are my languages inspired by Whitespace, responding to its prompts: how to put the dematerialization of computing at the center of a language, how to build semantics around "empty" signifiers, how to reduce a language to its minimal form, and how to truly empty out a language.

Daniel Temkin is an artist and writer. He makes photography, programming languages, net art, and paintings examining the clash between systemic logic and human irrationality. He shows with Higher Pictures Generation in New York and TRANSFER Gallery in LA, and has participated in group exhibitions at ZKM, the Thoma Foundation Art House, The Glucksman, Vancouver Art Gallery, Museu do Chiado, and Dumbo Arts Fest (where his work was projected on the Manhattan Bridge) among many others. His work has been a critic's pick for Art News, the New York Times, and the Boston Globe. His writing on code art and programming languages as an art form have been published in Hyperallergic, Leonardo, World Picture Journal, and many others. His blog esoteric.codes brings together work by artists, writers, and hacker/hobbyists who challenge conventional notions of computing, connecting work that resonate conceptually but emerge across very different disciplines and communities. It was the 2014 recipient of the ArtsWriters.org grant and developed in residence at the New Museum's New Inc incubator. http://danieltemkin.com/

# Faces2Voices

Helena Nikonole is a new media artist, curator and educator whose field of interests embraces hybrid art, the new aesthetics, the Internet of Things, and Artificial Intelligence. In her works she explores technology's potential opportunities, but also potential risks and dangers which techno-evangelists and scientists are not able to realize.



Neural Network recognises faces and synthesises imaginary voices, which form AI choral composition

Faces2Voices is an online interactive installation which uses facial recognition technology to create a generative music composition based on imaginary voices of online visitors. The composition will evolve over time depending on the contributions of people involved.

Restrictions and limitations related to pandemic crisis encourage us to explore innovative approaches to cultural production and present an experimental hybrid format to create brand-new user experiences online.

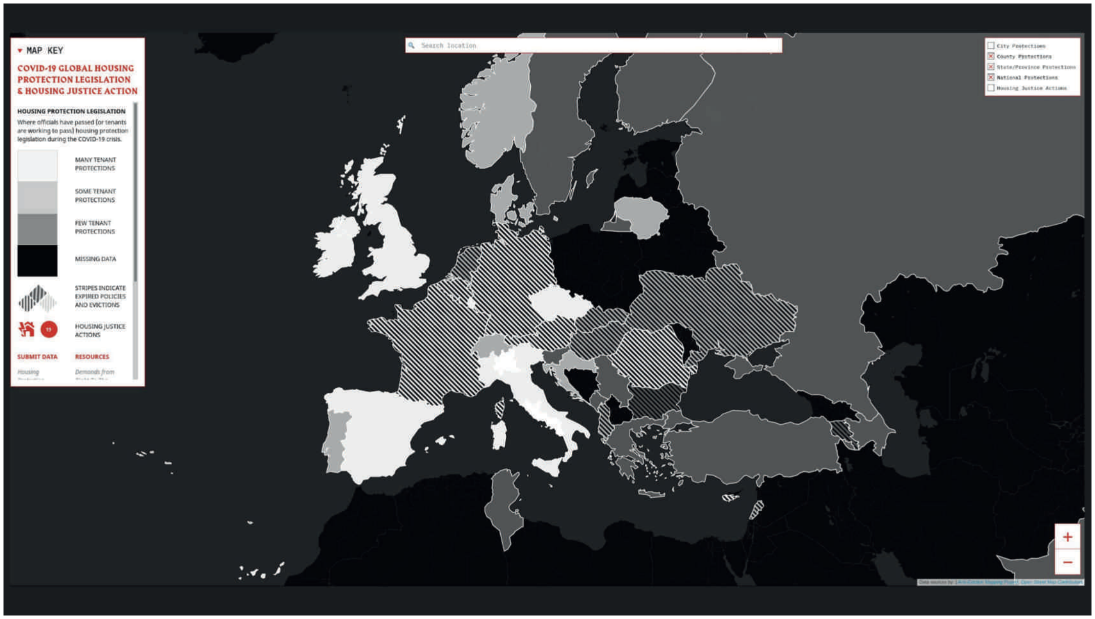
Many governments use surveillance technology as a way to control the spread of COVID-19. At the same moment many citizens are ready to make a compromise to overcome a public crisis: to give up some privacy for the common good. But how can we define what level of privacy should we give up and how much data do governments really need to respond effectively?

We focus on critical approaches to AI technologies and going to explore these kinds of questions in Faces2Voices project.

# Critical Mapping: Navigating within Surveillance Capitalism

Geospatial data analysis is a field dominated by corporate, academic, and government interests,. It often replicates the biases of developers when applied into software, and in more sinister cases causes harm while creating profit for venture capital. In a world where profit is the strongest interest, activist and grassroots applications of geospatial data are difficult to produce. However, there are groups of activists who work outside of these formal structures, applying geo-data to movements that seek to undermine the interests of capital and to change the inhumane systems of privatisation and capitalism. Honer presents multiple projects she has worked on that fit these themes, some which provide sincere products that help users, and some which illustrate social issues in an ironic and artistic way. As a primary example Honer will present a research project analysing the race and class bias in the Google Maps' Area of Interest Feature. This project highlights the impacts of creating physical "filter bubbles" within cities and how they contribute class inequality and displacement.

River Honer
- Uni Dropout - San Francisco State
- Learned to code contributing to activist tech projects
- Member of Anti Eviction Map Project
- And other activist tech projects
- Twitter: @propaganda_wife



▾ MAP KEY

COVID-19 GLOBAL HOUSING PROTECTION LEGISLATION & HOUSING JUSTICE ACTION

HOUSING PROTECTION LEGISLATION

Where officials have passed (or tenants are working to pass) housing protection legislation during the COVID-19 crisis.

MANY TENANT PROTECTIONS

SOME TENANT PROTECTIONS

FEW TENANT PROTECTIONS

MISSING DATA

STRIPES INDICATE EXPIRED POLICIES AND EVICTIONS

HOUSING JUSTICE ACTIONS

SUBMIT DATA

RESOURCES

☐ City Protections
☒ County Protections
☒ State/Province Protections
☒ National Protections
☐ Housing Justice Actions

# Acanthus Project

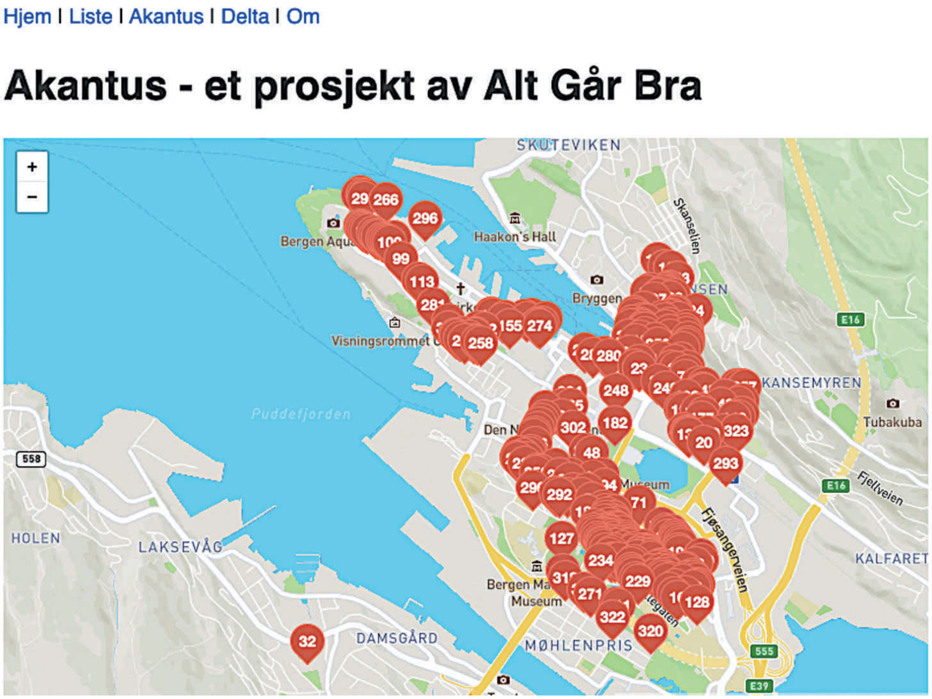
The acanthus is a millenary ornament, which can help us reflect upon ideas structuring contemporary society. Starting in Ancient Greece, the acanthus became the single ornament expanding over the widest geographic area and through the longest time span in human history.

The acanthus was particularly embraced in Norway, infusing much of Norwegian traditional arts including rosemaling and woodcarving, particularly in stave churches.

The ornament is alive today, surprisingly among young generations--it should suffice to look at tattoo shops and the latest sweaters by H&M.

The Acanthus Project studies the ornament in its archaeological, aesthetic, and philosophical dimensions, aiming to understand questions increasingly important today, including:
- cosmopolitanism and the place of Norway in a globalized world
- art and architecture as tools to inscribe historical and political positions
- the importance of heritage to look back in order to move forward.

At Piksel Festival, Alt Går Bra will present its database and portal www.akantus.no
This project maps the acanthus as an architectural ornament in the city of Bergen. Over 300 buildings have been so far documented and mapped. The application has been used to enhance the experience of guided walks and can be used for self-guided tours, research, and documentation, among other purposes.



Hjem | Liste | Akantus | Delta | Om

**Akantus - et prosjekt av Alt Går Bra**

Alt Går Bra has developed this portal in collaboration with programmer Birk Tjelmeland and with Sølve Nicolay Thobro Lauvås, expert in Bergen architecture and guide of the walks.

Alt Går Bra is currently presenting the Acanthus exhibition at its Alt Går Bra Lokale on Strandgaten 208, Bergen.

To learn more about the project, please visit www.akantus.no and refer to the following resources:
- Announcement on art-agenda https://www.art-agenda.com/announcements/355905/popular-art-from-norway
- Video presentation of the guided walks https://youtu.be/zqIFN7xxdIc
- Kunstkritikk article https://kunstkritikk.no/de-venlige-interventionister
- Alt Går Bra’s website www.altgarbra.org

# Alt Går Bra + Alessandro

Alt Går Bra and Alessandro Ludovico will discuss technology, departing from an obsolete printing machine known as mimeograph.

The conversation will address topics specific to mimeograph printing and its radical replacement by digital technologies. This will include the Gestetner mimeograph factory as a case study of a multinational company (the equivalent to today's Apple) that refused to go digital.
The talk also aims to address more abstract topics, including the usefulness of technology for human development. The speakers will be engaged in a constructive critique of technology, beyond Romantic ideologies pivoting between two extremes—-technology as evil and technology as saviour.

The dialog between Alt Går Bra and Ludovico began with his participation as a speaker at Alt Går Bra's conference on the mimeograph at the University of Westminster in 2019. Ludovico contributed an article to Alt Går Bra's second volume on the mimeograph to be published in 2021.
Alessandro Ludovico is a prominent researcher and practitioner in the field of new media art. He is best known for the legendary Neural Magazine, which he co-founded at the beginning of the 1990s, and for his groundbreaking book Post Digital Print, The Mutation of Publishing.

See www.neural.it and www.postdigitalprint.org

Alt Går Bra has pioneered the theory and practice of the mimeograph in the 21st century. Beginning in 2015, Alt Går Bra has developed a publishing and printing practice on mimeograph machines, with mimeograph studios in Bergen and Paris. Zanna Gilbert from the Getty Research Institute recently surveyed this practice in Perspective, the journal of the French National Institute of Art History (INHA). Through January-February 2021, Alt Går Bra will take over 500 sq. m. at KODE Museum in Bergen, moving their mimeograph studios into the institution to produce work live for the space.

See Alt Går Bra's conference The Art of the Mimeograph
https://www.youtube.com/playlist?list=PL7HC19rXVtvYsxNVV1PRnDAIWgnDMNoWq
Read Alt Går Bra's paper for the conference
http://altgarbra.org/uploads/mimeographTechnology.pdf
Read Perspective
http://altgarbra.org/uploads/finalINHAInterview.pdf
https://journals.openedition.org/perspective/15051

# CONCERTS

# LOOPS

In this performance Tim Shaw and John Bowers will collide current personal artistic interests relating to sound walking and feedback systems. The duo will perform in two separate, remote environments and stream the combined result (both audio and visual) to the Piksel venue. The work will explore the idea of extended feedback loops, combining analogue and digital methods to create time-shifting delay lines between the two performers. Network latency, cybernetic layerings, soundscape listening and feedback systems will be revealed through the duo's local and networked actions.

Drawing on his ongoing sound walking practice Tim Shaw will take his specially made, portable system on a walk. Whilst on foot he will record the surrounding environments using a selection of DIY microphones and homemade listening devices. Ambient soundscapes, electromagnetic interferences, underwater sound worlds and hidden resonances will be revealed through a variety of field recording techniques and technologies. Tim will also wear a webcam, situating the environments and sound sources he moves through with accompanying visuals.

This stream of acoustic and video data will be broadcast to John Bowers who, from his studio, will process it through a mesh of feedback networks passing signals through physical objects, guitar effects pedals, synthesis modules, room resonances, video feedback setups, and algorithmic processes. This processing will then be channeled back to Shaw, extending the feedback architecture from studio to field, and back again.

LOOPS will create a complex topology of nested loops crossing different kinds of activities, materials, media, environments, technological forms, and geographical locations. In so doing, it abandons any attempt to create a simulation of a traditional co-present performance space. Rather, it takes the separations, technological mediations, glitches, slippages, and uncertainties that are forced upon us in the plague years as an artistic research starting point. What can emerge if we let the loops multiply?

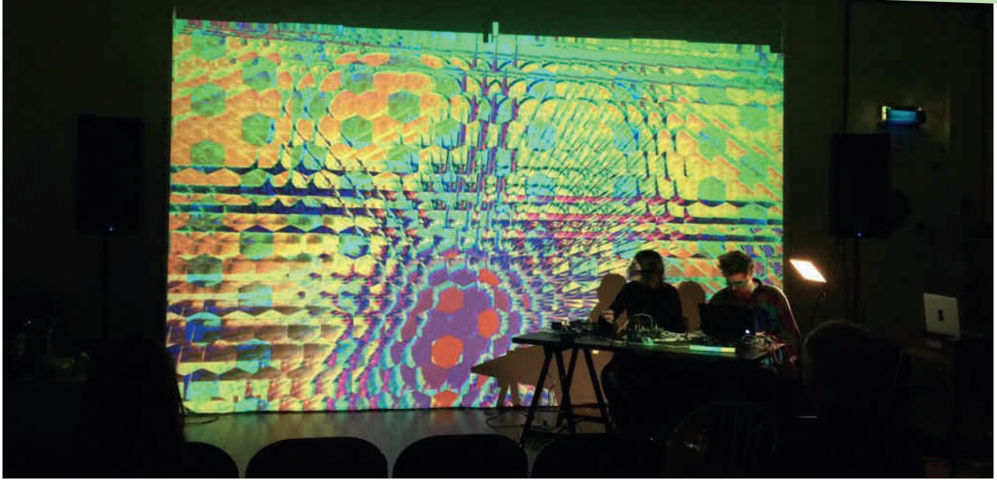
All sound processing systems are built using the open source programming language Pure Data. All video processing will be implemented in the open source language Processing. The open source technology Open Broadcaster Software (OBS) will be used to assemble multiple sources to stream to Piksel.

In previous work Shaw and Bowers have worked with a concept or theme to guide them on walking routes. Through their collective Mythogeosonic practice the duo have presented walks which allow them to conduct site responsive activities in a variety of environments including Berlin, Bergen, Liverpool, Gateshead, New York, Sheffield and Edinburgh. For them the walk becomes a format for the collection of sound, data, imagery, text and found objects. They recently wrote ‘On Mythogeosonics’ for the Walking Bodies book collection published by Triarchy Press.

John Bowers (UK) is an artist-researcher with an academic background in the social and computing sciences, design, music and critical theory. As an improvising musician, he works with modular synthesizers, home-brew electronics, reconstructions of antique image and sound-making devices, self-made software, field recordings, esoteric sensor systems, and spoken text. He often combines performance with walking and the investigation of selected sites to research an imagined discipline he calls ‘mythogeosonics’.

Tim Shaw (UK) is an artist working with sound, light and communication media. Presenting work through musical performances, installations and sound walks Tim is interested in how listening environments can be constructed or explored using a diverse range of techniques and technologies. He works with field recordings, electronics, video, modular synthesis, sound objects, self-made hardware and DIY software.

# ommatidia



### Ommatidia live avfly vision algorithm

The fly vision algorithm is based obviously on the eyes of flies, "A compound eye is a visual organ found in arthropods such as insects and crustaceans. It may consist of thousands of ommatidia, which are tiny independent photoreception units that consist of a cornea, lens, and photoreceptor cells which distinguish brightness and color. The image perceived by the arthropod is a combination of inputs from the numerous ommatidia, which are oriented to point in slightly different directions. Compared with single-aperture eyes, compound eyes have poor image resolution; however, they possess a very large view angle and the ability to detect fast movement."

### Ommatidia how it works

The visualization code takes an image from a single lens webcam, and processes it to emulate the ommatidia. Arranged in a hexagonal grid, which is an optimal packing reached by evolution, each cell has a wide angle, with overlapping edges repeating parts of the image and enhancing the drama of moving objects. The colour of the cells are modified according to the volume levels of three frequency bands of audio (bass, mids, treble). Over time the size of the cells are modulated, zooming disconcertingly.

ommatidia uses open source software for the development of the fly vision algorithm, and open source hardware as sound instruments such as pure data and handmade synthesisers (MMO-3, by noizoid).

mathr - Claude Heiland-Allen

Artist from London interested in the complex emergent behaviour of simple systems, unusual geometries, and mathematical aesthetics. From 2005 through 2011 Claude was a member of the GOTO10 collective, whose mission was to promote Free/Libre Open Source Software in Art. GOTO10 projects included the make art festival (Poitiers, France), the Puredyne GNU/Linux distribution, and the GOSUB10 netlabel. As part of GOTO10 Claude developed the backend for the make art and GOSUB10 websites, packaged software for Puredyne, and assisted workshops. He released two EPs on the GOSUB10 netlabel. As a software developer,

Claude has developed several programs and libraries used by the wider free software community, including pdlua (extending the Puredata multimedia environment with the Lua programming language), buildtorrent (a program to create .torrent files), and hp2pretty (a program to graph Haskell heap profiling output). https://mathr.co.uk/

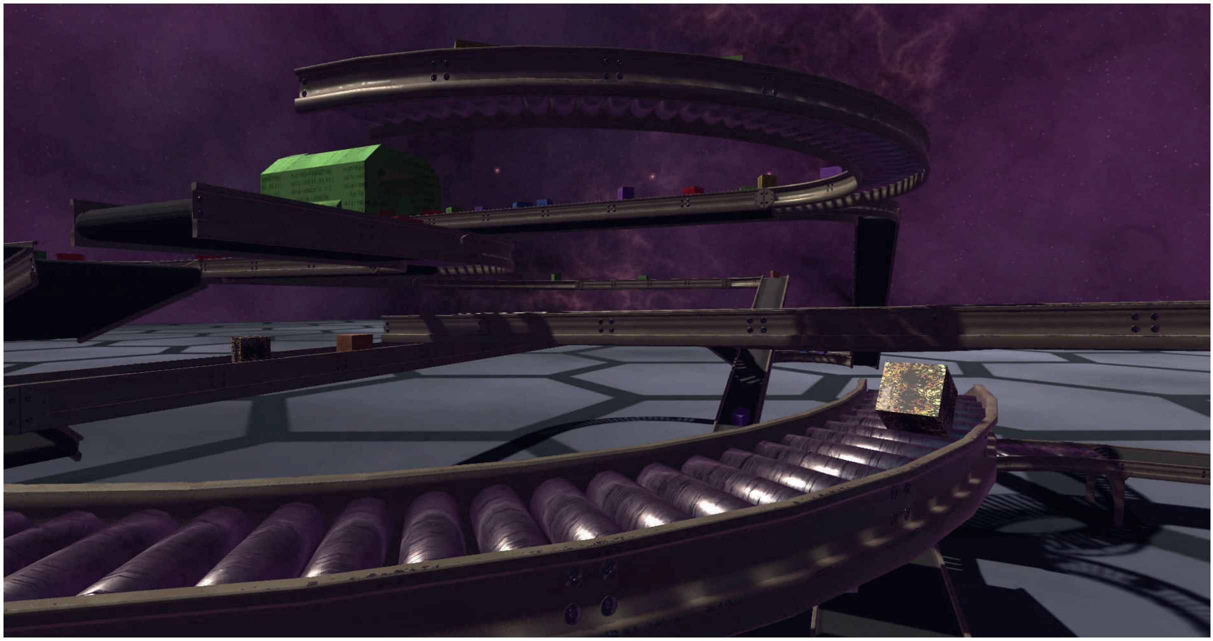
netz - Laura Netz

Curator, artist and researcher established in London since 2009. Has collaborated with various institutions such as Fonoteca Nacional de Mexico, Museum of Contemporary Art Barcelona, Museum of Transitory Art, or International Symposium on Electronic Arts. In 2015, she launched her independent record label EAM Elektronische-art-and-music. Laura Netz is an active participant in the hacker community. Although the artists creates her own DIY oscillators prototypes based on Hardware Hacking by Nick Collins, and also develops workshops on DIY circuitry for beginners, during Medial Dark Ages performance the artist is using prototypes from: Mutan Monkey Analog Instruments, DIY opto-oscillators; Martin Howse, Detektors; and Cyrille Henry, Noizoid, MMO-3. ttp://netzzz.net/ommatidia/

# Niño Salvaje (Wild Child)

Niño Salvaje is an audiovisual work for live coding that explores language, transmedia connections and hacktivism.For this, the project is built from the poetics of the text “Niño Salvaje”, by the Argentinian psychologist and musician Alberto Kuselman. This fragment, part of Andes music therapy and popularized as a children's song in South America, is taken up from cyberactivism in the Hack-Back manifesto; An D.I.Y guide to robbing banks. In this article, the author refers to the hooded struggle, as a fundamental part of the resistance against the control systems. Thus, “Niño Salvaje” is built from the emancipation of open, free and anonymous knowledge.

JORGE FORERO



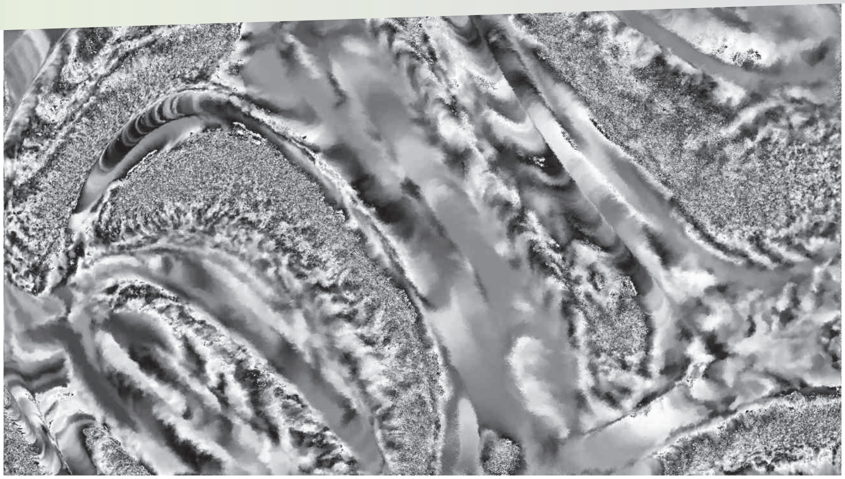
# tsch!

tsch! is the new live coding project of Jaime Lobato where glitch deconstructs rhythm through audiovisual strategies.

Jaime Alonso Lobato Cardoso
Multimedia artist, composer, curator and independent researcher based in Tallinn, Estonia. He made his studies at the Faculty of Music at the National Autonomous University of Mexico (UNAM). He has had three solo exhibitions, at the Sound Experimentation Space in the University Museum of Contemporary Art, at the museum Laboratorio Arte Alameda, and his retrospective at the Contemporary Art Gallery in Xalapa, México. His work is part of public and private collections. As a multimedia artist he has participated in several collective exhibitions in Mexico, Berlin, New York, Madrid, Montevideo, Hamilton and Saõ Paulo.

Among his projects has collaborated with different artist from America, Africa and Europe. As a researcher he worked at the Scientific Visualization Lab and the Virtual Reality Observatory Ixtli, he is founder of SEMIMUTICAS Research Seminar in Music, Mathematics and Computer Studies and Independencia BioLab a biohacker space based in Mexico City. Now he works as a collaborator with the Applied Mathematics and Systems Research Institute and with the Cellular Physiology Institute in art & science research projects (UNAM). He has several international publications in conference proceedings, journals and books, in editorials such as Springer-Verlag, Taylor & Francis, the Institute of Electrical and Electronics Engineers, Siglo XXI and the Mexican Mathematical Society.

# deciban



The chdh collective studies the images / sound relationships by creating audio and visual algorithmic synthesizers. They mainly use these audiovisual instruments during live performances. Using equations describing natural mechanisms, they generate abstract choreography of particles whose minimalist material reveals underlying structures of great complexity, shaped by strange organic attractors. In search of a synaesthetic radicalism, their hypnotic performances work on joint movement between image and sound and belong to experimental cinema in the form used as much as to improvised music in the way they are played.

Since the early 2000s, they showed their projects in a hundred venues internationally, especially the Egregore performance (2011), which explores the group movements of a crowd of particles and Morphist (2015), a study of the transitions forms of an abstract substance. This work also led to two editions: DVD Vivarium (Art Kill Art / Arcadi - 2008) that contains abstract
video works as well as software developed for their creation, proposing to "replay" or edit them, and the USB stick Egregore -source (Art Kill Art - 2014), adaptation of the software used for Egregore, which resulted in a remote performance over 120 computers in twenty countries.

Advocate of free software, they freely distribute their projects and the developed tools for their work, in particular the pmpd physical modeling library for Pure Data.

Deciban is chdh's new audiovisual performance where sound and visual shapes emerge from noise. On the screen, a video noise similar to the "snow" of old analog TVs fills the entire space. This hypnotic material, accompanied by its sound alter ego, is animated and set in motion by forces controlled in real time by two performers using laptops.

In Deciban, noise is the natural state after which structures emerge. It is a continuous space built by the superposition of a large number of distinct movements. This duality continues our research initiated in the performances Egregore and Morphist: emergence of shapes from a multitude.

Deciban follows the considerations around "the fold" by Deleuze: objects are not created by dissociation but rather by folding a surface. The latent noise state transforms itself visually and acoustically, modulating and bending to bring out arrangements, textures, organizations.

Deciban is also questioning Shannon's information theory where noise is only a disrupter of information. What happens when you swallow information in noise? What is the threshold of perception?

Everyone has memories of observing the "snow" on old analog televisions : the brain tries to reconstruct forms based on what it perceives, and illusions appear. The categories defined by Shannon are scrambled and the deciban - the unit of information - emerges from noise.

Deciban is not conceived as a noise performance, but rather as a research on the synaesthetic potential of random materials. .

# Duplex Drumming

Duplex Drumming is a performance piece for two kit drummers, electronics, and two live projections. The drummers execute rhythmic binary patterns that produce both music and text. The content of the text produced by the drummers is a short meditation on human experience within a world increasingly dominated by digital processes.

The aim of the work is to slow down and translate digital information, in the form of the rhythms and patterns of computer processes, into musical and textual forms. It explores the space between hermeneutic (interpreting, manipulating symbols, livecoding) and embodied physical relations to technology. It also acts as a resistance to music technologies that diminishes people's rhythmic agency making them passive and increasingly dominated by the transhumanist imagination.

The work uses two custom hardware rhythm-to-text converters that have been developed with the [Teensy](https://www.pjrc.com/teensy/) USB-based microcontroller and the open-source [Arduino](https://www.arduino.cc/) programming language. These circuits have small LED displays that can be read by the percussionists and are also projected live for the audience to read.

Simon Blackmore

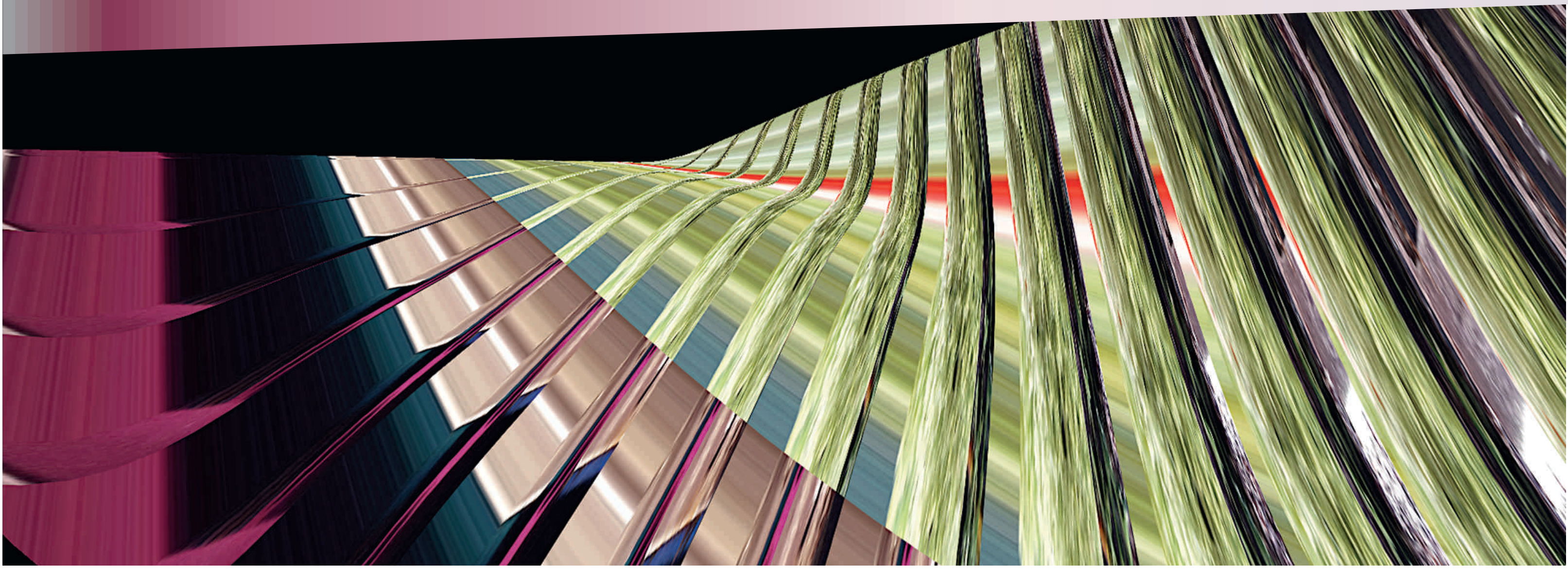
# Inequality!=y

Mexico. Collaborative project founded by the architect and musician Malitzin Cortes and the transdisciplinary artist Iván Abreu, both programmers; with Inequality explore the poetic possibilities of livecoding.

https://soundcloud.com/inequality_play

# Dime Ensemble

## Concert between Nantes, Bergen and Lima



For this new composition, Dime Ensemble invites electronic musicians from Bergen and Lima to join a common Glocal performance in one single orchestral network music symphony.

The ChaosOrchestra will be playing a new collective online performance with visuals and sound experimentation through the network.
Dime Ensemble is entering the force of Chaoslab with a performance in shared virtual space, joining outer-space inside cables transmission. Experimentation in signal production join the beyond through inter-connected physical space.

Installation - 19th to 22nd of November

Dime Ensemble
Jenny Pickett – Modular Synth, video
Robin Plastre – electronics, video
Julien Héraud – Modular Synth
Chloé Malaise – Computer, video
Julien Ottavi – Electronics, video

Watch here: https://www.youtube.com/channel/UCYwTCBFsGnGfkH0t327FYsQ Listen here: http://apo33.org:8000/dime.m3u

Supported by Apo33 for live streaming technology https://sourceforge.net/projects/icestream/ http://apodio.org http://www.apo33.org

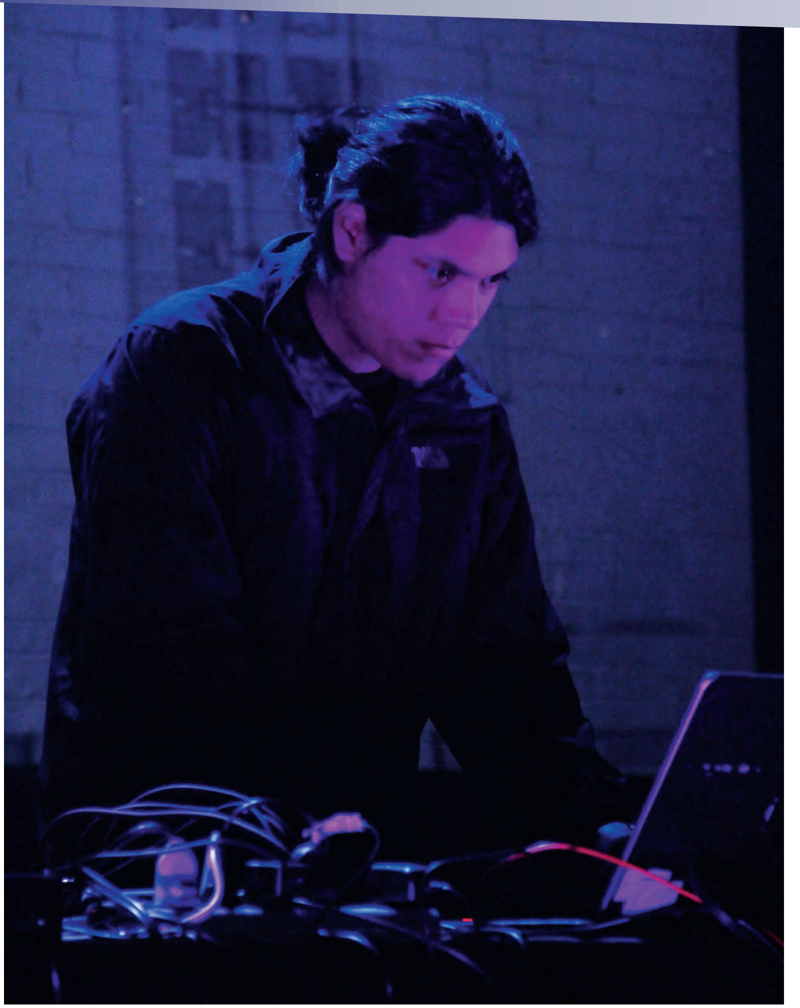
APO-33

# #DMTh5

Peru. Experimental musician, seeks through sound art the generation of atmospheres and landscapes, making use of ancestral instruments combined with contemporary digital sounds.

https://dmth5.bandcamp.com/

# Angel Salazar



Ecuador. Artist who explores the sounds that emerge from experimentation with various electronic media, from the construction of analog and digital interfaces. His projects articulate the relationship between sound, territory and technology, speculating on possible futures, based on the place we have as human beings in this era. He is the producer of the cyclical show Permutación Sonora in Guayaquil and the ambient project Damballah.

https://damballahdr.bandcamp.com

# Paola Torres Nuñez del Prado

Peru. Researches upon craft transdisciplinarity and complex thought, working with soft sculptures, textiles and embroidery, sound and human voice, text, painting, digital media, interactive art, artificial intelligence, performance and video.

https://autodios.github.io/

# Todas las anteriores

Mexico. Mexican ensemble of sound improvisation and experimentation with electronic media: Libertad Figueroa and Piaka Roela.

https://soundcloud.com/todaslasanteriores

# Daniel Lara Ballesteros

Mexico. Is a new media and sound artist based in Mexico City.

http://dlb.uno/

# ȚAKAU

Peru. The search for the sound importance for rituals in the mountain world, entheogenic sounds on the neglected side of the listeners' consciousness.

# ###

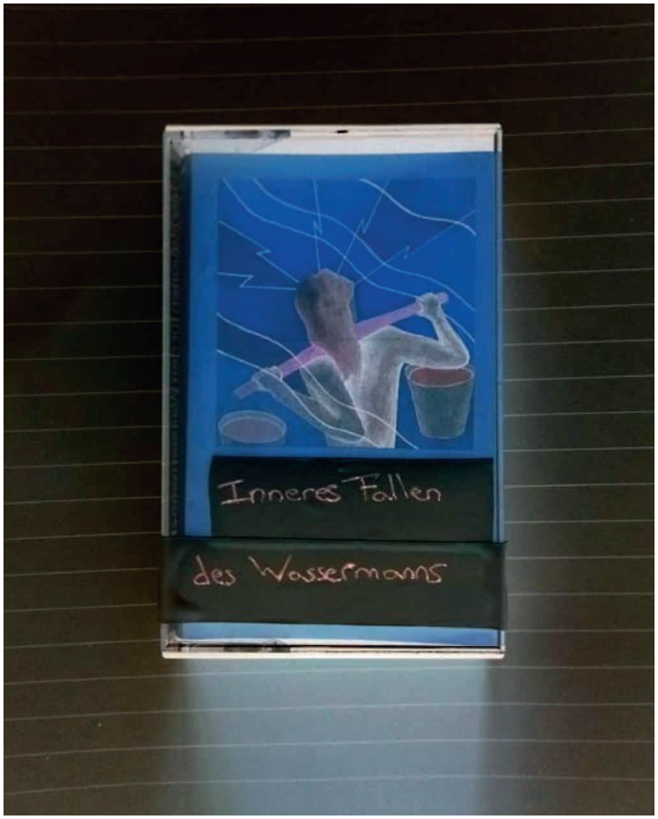
Peru. Sounds produced by the interaction of various prototypes of autonomous construction, technological appropriation, recycling, free culture and auditory experimentation, and the MilaSalda's graphics.

https://soundcloud.com/numeralnumeralnumeral

# Inneres Fallen des Wassermanns

Inneres Fallen des Wassermanns, proposes to bring the listener on an impressionnistic and wandering path of electronic sounds. Using DIY video and sound synthetizers, the electroacoustic performance continues Delia Derbyshire´s attempts to re-create in five movements some sensations of dreaming - as running away, falling, landscape, under water and colour - in The Dreams (1964).

The piece is based on a meditation tape for Aquarius that plays a supporting role in the piece´s narrative, in search of our inner sonic chamber.



# IN-PERSON

I will be present in person. If we are situated together in the same space - in person - we will experience a physical presence. Something will happen.

Niklas Adam (b. 1986)
Danish artist, composer, performer and sound and art technician currently based in Oslo.

Niklas uses programming and electronics to generate instruments and/or situations with an inherent open sentiment, and from there he examines how the ability of this work can break loose from the traditional behavioral patterns of listening and immediacy. Investigating superimposed relationships between music, mechanics, kinetics, electronics, stage action, platform environment and structure. Sound, movement, perception and how we choose to interpret the outside world in the relation to our own position in it, is a recurring theme in his work – which is often demanding and patient.

niklasadam.oddodd.org

# Black Coded MIDI

Inspired in artistic movements related to tool hacking, social media and massive access to image and sound production softwares, Black Coded MIDI proposes an exploration of the relationship between image and sound by expanding Black MIDI genre with scripts in different programming languages. Narrative scope of short animations, visual and sound rhythm patterns generated with abstract shader compositions, pattern generation via formulas or live coding techniques, and spoken word to MIDI are some of the artistic searches that we intend to deepen during the residency. We aim to develop an online collaborative editor to live code and generate MIDI scores into our Black Coded MIDI device, encouraging remote cooperative art making.

By creating tools for specific purposes, the human being set in motion a process of environmental and self change that reaches the present, embedding the globe, our bodies and psyches with technology. Culture embraces innovations, art redefines them.

#hack #demoscene #glitch #datamosh #click&cuts #glitchhop #vaporwave #synthwave #meme #socialmedia #mass #softwarelibre

There has been several artistic movements/phenomena in the recent past that approached art from a hacking perspective by pushing production tools' boundaries, such as the demoscene in the 90s (characterized by crackers who looked for hardware and software limitations of computers and videogame consoles to create optimised programs for musical and visual composition, and later, work with error as aesthetic resource). But with a socialised internet and established platforms for social interaction and content creation a new wave of artists appeared in the 2000s, using online and free software tools to manipulate and hack digital material such as glitch art (with digital image techniques as data bending and data moshing, or digital music genres as click&cuts or glitch hop). Other examples of cultural impact of this massive access to production tools can be genres such as vaporwave and synthwave, or even communication expanders like memes.

#blackmidi

Among other new cultural manifestations, we are especially interested in Black MIDI. Arised in social media, this artistic practice was born in 2009 when Shirasagi Yukki uploaded to Nico Nico Douga (a Japanese video-sharing service similar to YouTube) a video of a reinterpreted version of a popular videogame song, composed with a high number of MIDI notes (piece intended to be executed by devices, not piano/keyboard human players). Also known as blackened musical notation due to the black note head stains in a score (if translating MIDI to pentagram), this practice articulates both visual and sound aspect. The MIDI notes flow down the screen and activates the notes of an horizontal piano roll, located at the bottom, producing moving visual patterns. By virtue of this activation, sound is perceived, sometimes as rhythm, melody and harmony and sometimes as a dense, homogenic timbre, due to clusters created by note duplication and addition processes. Both visual and sound aspects were thoroughly explored by the increasing number of people who started producing and uploading their own Black MIDI videos and organising virtual challenges.

#diversity #development

As creative code enthusiasts we want to appropriate Black MIDI aesthetic resource with a strong ludic and experimental approach to update and expand it by hybridising it with several technologies via different programming languages and tools, including software developed in Latinamerica. We want to explore the image and sound relationship, focusing on each one.

#stroboscopicanimation #phenakistiscope #bioscope #python #mido #pygame #omnimidi

We developed a script in Python that allows automatic image to MIDI conversion, enabling us to use any video source as input to get MIDI sequences in a score, which will work as frames in a tape, by reproducing it with Mido and Pygame (Python libraries to read/send MIDI data and to create a visual interface, respectively). Our device output reminds of antique stroboscopic animations.

#livecoding #hydra #javascript #shaders #glsl #bytebeat

We would like to explore short animation narratives in this up-cycled device, and also explore visual and sound rhythm by working with digital video synthesisers such as Hydra, a live coding language made in JavaScript, shader languages as GLSL, or by writing "bytebeat formulas" and converting them to MIDI to visualise sound waveforms.

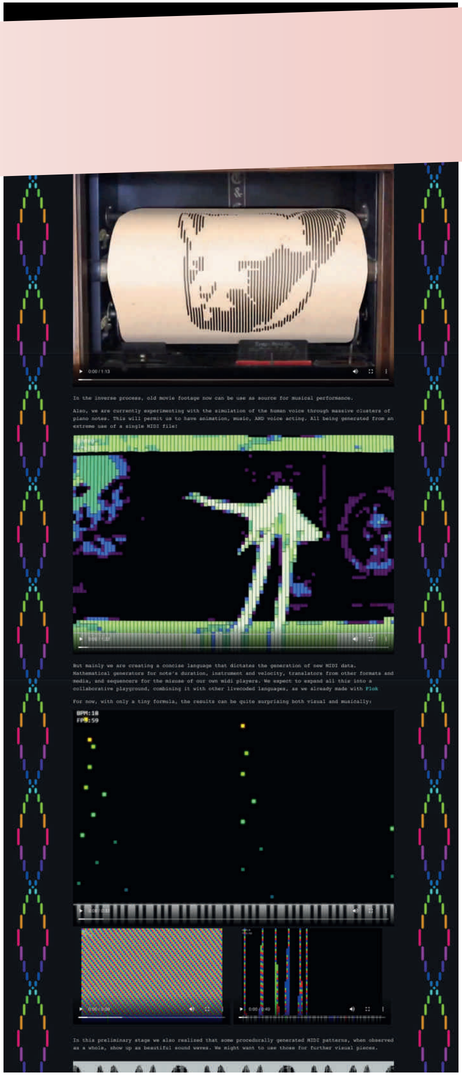
#pianola #speakingpiano #patterns #tidalcycles #conlonnancarrow #bytebeat #flok

But we would also like to explore the image/sound relationship by focusing on different sound-oriented strategies. Just as Conlon Nancarrow in the late 1940's experimented with musical composition through fractal patterns applied to sound duration and pitch in his player piano studies, we would like to explore high density MIDI patterns generated with TidalCycles, a language made with Haskell for live coding rhythmic sequences and sound processes, and with nanc-in-a-can, a library that we developed aimed to extend the sound language SuperCollider by adding classes, methods and functions with specific Nancarrow composing strategies. Besides, we would like to work with semantic language by adapting the speaking piano technique, by which a spectrogram of spoken word activates frequencies areas in a piano.
Finally, we would like to adapt an online collaborative script editor we developed named Flok (made with JavaScript) for remote live coding jams with the aim of building an online collaborative tool to live code a Black Coded MIDI device that helps building new non-utilitary human bonds.

In this preliminary stage we also realised that some animation MIDI patterns produces a sound which, when observed in any DAW (Digital Audio Workspace) shows beautiful sound waves. We might want to use those for further visual pieces.

ris R Saladino
I am a sound programmer and producer.

I trained mainly in music and electronic arts. My interest led me to study double bass, but as I approached contemporary music and, within it, electroacoustics, I was able to incorporate knowledge about sound as a physical phenomenon and its treatment with technological means.



In the inverse process, old movie footage now can be use as source for musical performance.

Also, we are currently experimenting with the simulation of the human voice through massive clusters of piano notes. This will permit us to have animation, music, AND voice acting. All being generated from an extreme use of a single MIDI file!

But mainly we are creating a concise language that dictates the generation of new MIDI data. Mathematical generators for note's duration, instrument and velocity, translators from other formats and media, and sequencers for the misuse of our own midi players. We expect to expand all this into a collaborative playground, combining it with other livecoded languages, as we already made with Flok

For now, with only a tiny formula, the results can be quite surprising both visual and musically:

In this preliminary stage we also realised that some procedurally generated MIDI patterns, when observed as a whole, show up as beautiful sound waves. We might want to use those for further visual pieces.

II got to know analog synthesis thanks to Ernesto Romeo's master classes, a foundation that would later allow me to understand digital synthesis in classes by Hernán Kerlleñevich and Mene Savasta Alsina first, and then by Lucas Samaruga.

I am part of the GBA-CABA node of CLiC (Collective of Live Coders) where I operate as an artist, researcher and producer, although I also contribute to the La Plata node.

**PIKSEL.NO**